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## FUNDAMENTALS OF MUSICAL ART

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VOLUME FOURTEEN

# FUNDAMENTALS OF MUSICAL ART

IN TWENTY VOLUMES

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## TITLES OF VOLUMES

- I. INTRODUCTION TO MUSIC
- II. THE FOLK SONG AND DANCE
- III. THE ART SONG AND ITS COMPOSERS
- IV. THE GROWTH AND USE OF HARMONY
- V. THE ART OF LISTENING
- VI. CHORAL MUSIC AND THE ORATORIO
- VII. THE MUSIC OF THE CHURCH
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- XX. GLOSSARY OF TERMS AND INDEX

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# FUNDAMENTALS OF MUSICAL ART

EDWARD DICKINSON, Litt.D., *Editor-in-Chief*

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VOLUME

FOURTEEN

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## MODERN SYMPHONIC FORMS

By

CHARLES S. SKILTON



THE CAXTON INSTITUTE

*Incorporated*

NEW YORK

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The colophon of the Caxton Institute used on our cover and title page represents *Yggdrasil*, which according to Norse mythology is a mighty ash tree supporting the whole universe. It symbolizes Existence, and is the Tree of Life, Knowledge and Fate.

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# MODERN SYMPHONIC FORMS

## I

### THE RADICAL ROMANTICISTS

#### THEIR CHARACTERISTICS

THE classic symphonic forms were maintained and strengthened throughout the nineteenth century by the conservative romantic composers, Brahms, Raff, Rheinberger, Goldmark, and others, while they experienced many changes at the hands of the radical romanticists, Weber, Berlioz, Liszt, Wagner, and Strauss. These changes may be classified as follows:

First, in respect of form. The existing structure was modified by a closer unity obtained through the use of the same theme slightly altered in all the movements, and the combination of themes at the close, making a new type of cyclic form. This development was anticipated by Schumann in his fourth symphony in D minor, which was to be played without pause and used similar thematic material in the different movements. New forms

## MODERN SYMPHONIC FORMS

also appeared, such as the symphonic poem, foreshadowed by Rossini's "*William Tell*" overture and certain overtures of Beethoven and Mendelssohn. The old form of the suite was revived with modern treatment and associated with the dance in the ballet.

Second, in respect of technic. There was great development in skill of execution. The virtuoso style of solo playing developed by Paganini and Listz reacted on the orchestra. No longer could the viola be assigned to broken-down horn players, but it must be in the hands of a skilled violinist. Every player must be capable of employing the entire technical possibilities of his instrument, and the composer must utilize these larger powers of expression. Wood-wind instruments were improved by the application of the Böhm mechanism for fingering, and brass by the addition of valves, which made possible all the tones of the chromatic scale. New instruments were gradually introduced, such as the bass flute, English horn, bass clarinet, tuba, harp, celesta, piano, organ, and many types of percussion. The number of brass and stringed instruments was increased, making subdivisions more practicable, and the entire orchestra often approximated one hundred performers instead of the classical fifty.

## CARL MARIA VON WEBER

Third, in respect of content. Program music was highly developed, until the orchestra, by its pictorial power and suggestive tone color, could in some cases narrate an entire story, as in Berlioz' "*Symphonie Fantastique*," delineate character, as in Liszt's "*Faust*" symphony, or reproduce the moods of a drama, as in Rheinberger's "*Wallenstein*." In more recent developments it has been associated with light and color in Scriabine's "*Prometheus*," with impressionistic interpretations of Nature in Debussy's "*Afternoon of a Faun*" and Stravinsky's "*Rite of Spring*," and with philosophical symbolism in Strauss' "*Thus spake Zarathustra*."

Let us consider, then, the composers who brought about these varied developments, limiting ourselves in this volume to those of the nineteenth century.

## CARL MARIA VON WEBER

Carl Maria von Weber (1786–1826) was the first of the radical romantic composers. As he is chiefly a writer of opera, he is considered more in detail in another volume (xvii). We are concerned at this time only with his influence on symphonic forms. This was indirect, emanating from his personality and his

## MODERN SYMPHONIC FORMS

orchestration. His two symphonies are weak and entirely forgotten. It is through his operas and overtures, somewhat through his piano music, that his power was exercised.

Weber was not self-consciously a romantic composer. He began from the classical point of view with deep admiration for Mozart and Beethoven, but was swept along into the romantic current by the patriotic feeling of the uprising against Napoleon, which he aided with his male chorus songs, "*Lützow's Wild Chase*" and the "*Sword Song*," whose popularity prepared the way for his operas. His imagination was also stimulated by the interest in the supernatural, Oriental, and mediæval, and by the folk song. Music at his hands suffered

“a sea-change  
Into something rich and strange.”

In applying his inventive spirit to the orchestra he did not introduce new instruments, but found new ways of playing the old ones. He divided first and second violins into four parts muted, with the viola for bass, in Agathe's air in "*Der Freischütz*" and in the Largo of the "*Euryanthe*" overture, and wrote a viola obbligato for Annie's ghost story in the former opera.

The wood instruments he treated with great

## CARL MARIA VON WEBER

variety and felicity. The simultaneous rapid arpeggios of flutes and clarinets in the "*Oberon*" overture, known as "drops of water," the slower arpeggios of second flute and clarinet in contrary motion against the melody of the firsts with a horn for bass in the mermaid scene, are examples of his skill. Nor must we fail to mention the famous moment in the beginning of the overture to "*Der Freischütz*" where two clarinets sustain a third in their sinister low *chalumeau* register, hitherto unused, through string termolos, a wailing 'cello solo, and syncopated pizzicato bass notes and drum beat, all suggesting the evil spirit *Zamiel*. A cheerful oboe solo in polonaise style introduces Annie's first air in this opera, the bassoon has similar prominence in the opening solo and the clarinet is often the solo instrument. An intimate friend of Weber's was a clarinetist and for him he developed the full possibilities of the instrument, writing three concertos which are classics in its repertoire.

The brass instruments were not neglected. Although valves were not yet in use he wrote admirable four-part harmony for French horns, as the passage in the "*Freischütz*" overture, accompanied by strings, which has become a favorite hymn tune, while the solo horn which begins the "*Oberon*" overture, with its

## MODERN SYMPHONIC FORMS

muted echo, and the horn obbligato to the mermaid's song are among the happiest uses of the instrument. Nor will anyone who has witnessed the incantation scene in "*Der Freischütz*" forget the bass trombone solo which accompanies the rush of the wild boar.

In such ways Weber was developing a style of atmospheric tone color, which was to be of vast service to the Romantic movement and the modern symphony. He also made use of the leading motive, especially in "*Euryanthe*," where chivalry, love, deceit, and mystery each have their characteristic phrases, repeated at appropriate situations. The soft Largo which so strangely interrupts the joyous flow of the overture, leaves an impression of mystery not explained until it recurs in the opera. Weber intended to raise the curtain during the playing of this movement and show the tomb with its fateful secret, but abandoned the idea. In the same way Wagner planned to have a dove descend from Heaven during the "*Lohengrin*" prelude, bearing the Holy Grail in its beak, but finally left it to the music to suggest. The choral "*Ave Maria*" in the overture to Meyerbeer's "*Dinorah*," the "*Siciliano*" in "*Cavalleria Rusticana*" and the Prologue to "*I Pagliacci*" are later developments of Weber's idea.

In the Oriental field Weber was a pioneer.

## CARL MARIA VON WEBER

A hundred years before Puccini's opera he composed incidental music to the Chinese play of "*Turandot*," and the short overture on the melody "*Lieu-ye-kin*" might well have inspired such a recent work as Stillman Kelley's "*Aladdin*" suite. The Arabian appears in "*Abu Hassan*" and "*Oberon*," the Gypsy in the melodrama "*Preciosa*," forerunner of Mendelssohn's "*Midsummer Night's Dream*" and Strauss' "*Enoch Arden*."

It was Weber's misfortune that his deficient technical training did not enable him to realize his abundant ideas in their most perfect form; later and greater musicians were to reap his harvest, but he deserves the credit of being one of the original creative minds in music. He gave to the world new points of view in his vivid treatment of virtuoso piano technic and the application of a program to piano music. He discovered new possibilities of orchestral tone color. He created the romantic opera with its elements of Oriental, supernatural, mediæval, and national interest, its fine delineation of character. Chopin and Liszt felt the influence of his piano music. Meyerbeer and Wagner were inspired by his orchestra and operas. His eager, buoyant personality is a ray of sunlight marking the path of the Romantic movement down the nineteenth century

## MODERN SYMPHONIC FORMS

and shedding an illuminating radiance on the achievements of his successors.

### HECTOR BERLIOZ

The Romantic movement in music developed genius in countries which had hitherto been content to follow the lead of Germany and Italy and adopt their methods, and gave scope for the freest expression of personality. Nowhere are these points more clearly shown than in the career of Hector Berlioz (1803–1869), the first great native composer of France.

As the son of a humble health officer he was sent to Paris to study medicine, but a visit to the opera convinced him that music was to be his vocation. As his parents refused consent to the study of music and withdrew his allowance, he supported himself as chorus singer in a second-rate theatre.

The English Theatre at Paris attracted him and Shakespeare became the controlling influence in his intellectual life, while he fell violently in love with the leading actress, Miss Henrietta Smithson. He organized a concert of his own compositions in her honor and conceived the "*Symphonie Fantastique*" in which he imagined her as heroine and himself as hero.

## HECTOR BERLIOZ

In some way Miss Smithson failed to learn of these attentions and her supposed indifference turned Berlioz against her. He performed the symphony in honor of a pianist, Mlle. Moke, to whom he transferred his affections, and departed in 1830 for Italy, having been awarded the Prix de Rome after four unsuccessful trials.

Before leaving he also produced a "*Chorus of Sylphs*," the first sketch for his "*Damnation of Faust*," for which he wrote the following program, characteristic of the romantic school: "Mephistopheles, to excite in Faust's soul the love of pleasure, convokes the spirits of air, and bids them sing; after preluding on their magic instruments, they described an enchanted land, whose happy inhabitants are intoxicated with ever renewed voluptuous delights. Little by little the charm takes effect, the voices of the sylphs die away, and Faust falls asleep to dream delicious dreams."

Italy did not satisfy Berlioz and he was eager to return before the appointed time. In Paris he found Mlle. Moke married to Pleyel and his passion for Miss Smithson was revived. He gave another performance of the "*Symphonie Fantastique*" in her honor, and she, believing herself the sole inspiration of that remarkable work, soon consented to mar-

## MODERN SYMPHONIC FORMS

riage. She had undertaken the management of the English Theatre, was deeply in debt, and had met with an accident which ended her career as actress. For their support Berlioz undertook musical journalism in which he proved eminently successful, developing a pungent literary style of wide influence in musical circles. Later he wrote librettos to certain of his vocal compositions. The violinist Paganini had been impressed by the symphony and commissioned him to write a concerto for viola. Berlioz composed the symphony "*Harold in Italy*," after Byron's "*Childe Harold*," in which the viola was limited to a recurring strain in each movement, voicing the reflections of the hero on the scenes he was witnessing, which were brilliantly portrayed by the orchestra. Paganini was not satisfied and said "I ought to be playing all the time," whereupon Berlioz suggested that no one could write such a work so well as Paganini himself. Nevertheless the violinist sent Berlioz twenty thousand francs, which relieved him from financial difficulty for a time and enabled him to write his "*Romeo and Juliet*" symphony, the "*Funeral and Triumphal Symphony*" for two orchestras and a choir, and his popular overture "*The Roman Carnival*."

In 1842 Berlioz changed his manner of life.

## HECTOR BERLIOZ

His opera "*Benvenuto Cellini*" proved a failure in Paris, and as musical success was there reckoned largely in terms of opera, Berlioz decided to travel and present his orchestral and choral compositions in countries where they would be better appreciated. Much of the remainder of his life was spent in this way and he obtained great recognition in Belgium, Germany, Austria and Russia, though his native France remained indifferent to him. He returned to Paris from time to time to produce other works, bringing out "*The Damnation of Faust*," his most popular choral work, in 1846. Two years later he amused himself at the expense of his critics by producing a simple "*Chorus of Shepherds*" in classical style, under the name of Pierre Ducrè, pretending to have found it in the Conservatoire library. As the critics pointed out how impossible it would have been for Berlioz to have written such a work, he enjoyed the situation when he revealed his identity. Later he developed this into an oratorio "*The Childhood of Christ*."

In 1855 he performed in St. Eustache church his colossal "*Te Deum*" for three choruses, orchestra, and organ. The expenses of engraving it were borne by the kings of Hanover, Saxony, Prussia, and Belgium, the

## MODERN SYMPHONIC FORMS

emperor of Russia and the queen of England, showing the great reputation he enjoyed in foreign lands. His Shakespearean opera "*Beatrice and Benedict*" did not prove a success and he built his highest hopes on a pair of operas, "*The Trojans*," based on Virgil's "*Aeneid*." To his chagrin Wagner's "*Tannhäuser*" was accepted instead and Berlioz bitterly attacked that composer who had been most friendly to him for years, and whose cause was similar to his own. Part of his work was finally given in an inadequate manner, making little impression. This disappointment, combined with the tragedies of his private life, finally broke his spirit, so that he died in despair.

In Berlioz a daring and original genius was united to a weak character of morbid egotism and hypersensitive emotion. He was in poverty the greater part of his life; his first wife was an invalid, addicted to drink; the second, for whom he had deserted the first before her death, an indifferent singer who tried to advance herself through his reputation; his only son, a weakling, met an early death; and he was incapable of making friends. At heart he was deeply patriotic and the fact that his own country refused to honor him outweighed the large recognition he received from abroad.

## BERLIOZ' SYMPHONIC WORKS

Wagner, in his bitter early years in Paris, said that in Berlioz he had finally found an unhappier man than himself.

### BERLIOZ' SYMPHONIC WORKS

In examining his symphonic works we shall consider the "*Symphonie Fantastique*," quoting the composer's own description:

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic drug, too weak to result in death, plunges him into a heavy sleep, accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

#### *Part I—Reveries, Passions*

He first recalls that uneasiness of soul which he experienced before seeing her whom he loved; then the volcanic love with which she had suddenly inspired him, his moments of delirious anguish, of jealous fury, his return to loving tenderness, and his religious consolations.

## MODERN SYMPHONIC FORMS

### *Part II—A Ball*

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

### *Part III—Scene in the Fields*

One summer evening in the country he hears two shepherds playing in alternate dialogue. This pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, all combine to restore an unwonted calm to his heart. But *she* appears once more, his heart stops beating; what if she were to betray him? One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets, then the sound of distant thunder, and solitude.

### *Part IV—The March to the Scaffold*

He dreams that he has killed his beloved, that he is condemned to death and is to be led to execution. At the end the fixed idea reappears for an instant, like a lost love thought, interrupted by the fatal stroke.

### *Part V—Walpurgis Night's Dream*

He sees himself at the Witches' Sabbath, in the midst of a frightful group of ghosts, magi-

## BERLIOZ' SYMPHONIC WORKS

cians, and monsters of all sorts, who have come together for his obsequies. The beloved melody again reappears; but it has lost its noble and timid character and has become an ignoble, trivial, and grotesque dance tune. It is *she* who comes to the Witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies Iræ*. Witches' dance. The witches' dance and the *Dies Iræ* together.<sup>1</sup>

His second symphony, "*Harold in Italy*," has four movements. The first is called "Harold in the mountains, scenes of sadness, of happiness, and of joy."

The second movement "March of the Pilgrims singing their Evening Prayer" is one of Berlioz' happiest achievements. The third movement is a joyous serenade in scherzo style, in which the Harold motive is combined with the English horn solo. The finale, "*Orgy of the Brigands*," is an extravagant revel of tone, reviewing themes of the previous movements after the manner of Beethoven's "*Ninth Symphony*."

The third symphony, "*Romeo and Juliet*," is one of Berlioz' two supreme achievements, the other being the "*Requiem*," although both

<sup>1</sup> Abridged from the translation of W. A. Apthorp.

## MODERN SYMPHONIC FORMS

are of such complicated structure as to be seldom performed. The composer considered this symphony his greatest work and the only one likely to survive. The plan is unique, employing solos and chorus as well as orchestra. It opens with a fugue picturing the warring Capulets and Montagues, followed by a choral prologue including instrumental passages and a solo in praise of love. The second movement is instrumental, dealing with Romeo's sadness and the famous Ball Scene. The third movement is a chorus of returning Capulets followed by the orchestral love scene, the composer's favorite passage in all his works. The fourth is the "*Queen Mab Scherzo*," a supreme orchestral masterpiece in the *leggiero* style, following quite closely Mercutio's narrative. The fifth is a picture of the burial of Juliet, in fugal rather than march form, with monotone accompaniment of chorus. The sixth movement is the Grave Scene described by Berlioz as follows: "Romeo at the tomb of the Capulets; Invocation, the revival of Juliet, delirious joy, despair, last anguish, and death of the lovers." The seventh is a finale of operatic type with renewal of the opening strife, a recitative and aria by Friar Laurence and a chorus of reconciliation.

It is easy to see the suggestions this work

## HIS ORCHESTRAL INNOVATIONS

contained for the operas of Gounod and Boito and the choral symphonies of Mahler.

The "*Funeral and Triumphal Symphony*" composed for the inauguration of the July column in 1840 was praised by Wagner as the highest type of popular occasional piece. It employed chorus, orchestra, and military band.

We should not fail to mention the "*Roman Carnival*" overture, most frequently heard of any of the composer's works, first used as the introduction to the second act of the opera "*Benvenuto Cellini*." It employs an aria from the opera, played by English horn, and an Italian dance, the Saltarello, and is a fascinating example of Berlioz' skill in orchestration. Cellini and Berlioz were kindred souls and their autobiographies should be read together.

## HIS ORCHESTRAL INNOVATIONS

Berlioz is the most original figure in music. Like Minerva he sprang fully armed from the head of Jupiter. Other composers built on the work of their predecessors, but he was ignorant of Bach and his successors, knowing only the operas of Gluck, Spontini, and minor Italians before he wrote several of his greatest works. His marvelous feeling for orchestral effect appears to have been born with him. In

## MODERN SYMPHONIC FORMS

treating stringed instruments he conceived them as several choirs instead of one, giving even double basses four-part harmony at times, and making the viola an important voice instead of merely filling in the tenor part. He also wrote chords in harmonic overtones, an effect which Wagner employed later at the opening of the prelude to "*Lohengrin*."

In the wood choir he employed frequently such special instruments as piccolo, English horn and bass clarinet, always with keen realization of the most characteristic use of each. He realized the importance of octave melody for the wood in loud passages, to cut through the harmony of the strings.

Valves were not yet generally accepted for brass instruments, so he resorted to many ingenious devices of changing crooks to obtain chromatic harmony. He realized the power of massing trombones on a fortissimo melody, as Wagner did in the "*Pilgrim's Chorus*," and employed their neglected fundamental tones. He added cornets to trumpets and made use of mutes or bags hung on the instruments. In the percussion group he required the tympani to play in chords at times, the supreme example being the eight pairs in the "*Requiem*" mass. He realized also the different effects produced by playing drums or cymbals with sticks of

## FRANZ LISZT

various kinds, wood, rubber, or sponge heads.

The influence of Berlioz was great and immediate on Wagner, Liszt, and Strauss, who were able to employ his technical effects in more interesting music than he composed. He greatly influenced the Russian composers, Tschaikowsky and the "Five." This was largely in technical detail; his spirit of freedom from precedent, his use of dissonance and atmospheric effect are most potent at the present time in the ultra-modern movement.

Berlioz was the first composer to employ musical atmosphere as the chief means of expression. As the jellyfish in the ocean at sunset is an object of iridescent beauty, but washed ashore becomes a colorless, glutinous mass, so the music of Berlioz suffers when transferred from orchestra to another medium. For every situation and sentiment he found an appropriate tone color, and his compositions glow with rare and individual hues. This is the view of the modern composers, and Berlioz' prediction that he would not be fully appreciated till 1940, seems about to be justified.

## FRANZ LISZT

Germany had given to the Romantic movement Weber, and had Wagner yet in reserve. France had supplied Berlioz, and now the Mag-

## MODERN SYMPHONIC FORMS

yar nation of Hungary, hitherto little known in music, was to produce Franz Liszt (1811–1886). From the age of five his talent for piano was unmistakable, and at nine his public performance interested Beethoven, who bestowed on the child a kiss. A more practical tribute was paid by several Hungarian nobles, who subscribed a regular sum for his musical education during the next six years. This was begun at Vienna, piano under Czerny, a pupil of Beethoven, and composition with Salieri, who had also taught Beethoven and Schubert. Three years later his father took him to Paris, where the foreign Cherubini refused him admission to the Conservatory on the ground that he was a foreigner. He became a favorite youthful pianist and was especially petted and idolized by women.

The socialistic religious sect of the "St. Simonians" attracted him, and his religious feeling was so strong that on two occasions he was with difficulty restrained from binding himself to the service of the Church. In 1831 the phenomenal playing of the violinist Paganini inspired Liszt to acquire equal skill upon the piano. He arranged the "*Paganini Caprices*" for piano, created many "*Hungarian Rhapsodies*" from his native dance tunes, and developed the brilliant style of piano playing in

## FRANZ LISZT

a manner that it still seems impossible to surpass. For nearly a score of years he followed the career of a concert pianist, winning the highest recognition that has ever been accorded in that field, so that in this later century he is still considered the greatest pianist of history. He was, however, much more than that.

In 1848 he accepted the position of court music director at Weimar, a post once held by Bach, and devoted himself to developing fine performances of masterpieces, especially of young and unknown composers. During his virtuoso days his most intimate friends had been Chopin, Berlioz, and the remarkable group of men and women of genius gathered in the Paris of the Second Empire.

In Weimar he began the friendship with Wagner, which was to be one of the chief interests of the latter half of his long life. "*Tannhäuser*" and "*Lohengrin*" were produced, Wagner cycles given, and the small city might well have attained the honor that later fell to Bayreuth of being the home of the Wagner opera. But in 1858 this splendid enterprise was brought to a close by the jealousy of the director Dinglestedt, who had been recommended by Liszt, but led the opposition to his policies so effectively that Liszt resigned.

## MODERN SYMPHONIC FORMS

The next ten years were spent largely in Rome, where he took the order of Abbé in the Roman Catholic Church and devoted himself to the composition of religious music, returning to Weimar summers, and making it his permanent home after 1868. In this connection he began his important work as a teacher, instituting what has come to be called the master class, composed of experienced pianists whom he wished to train in his methods, and from whom he refused to accept pay. Many of the world's great pianists were members of this class, like Von Bülow, Tausig, d'Albert, and the Americans, Mason, Bird, Perry, Emil Liebling, and others.

The compositions of Liszt are significant in many fields, but our attention must be given at this time only to his symphonic works. These consist of thirteen symphonic poems and two symphonies, not to consider smaller works.

### LISZT'S SYMPHONIC POEMS

The symphonic poem was Liszt's original contribution to orchestral forms. In this he was seeking to interpret a literary or poetic idea in a form which would be appropriate to the subject, without adhering to the conventional sonata form, which he felt was often

## LISZT'S SYMPHONIC POEMS

unsuitable. Liszt chose for his subjects "*Tasso*," "*Prometheus*," "*Mazeppa*," "*Hamlet*," and other well-known works, in each case developing the musical form from the literary one. The symphonic poem most firmly established in modern repertoire is "*The Preludes*," an examination of which will give an idea of Liszt's method of construction. The poem, one of Lamartine's "Poetic Meditations," is somewhat as follows:

"Is our life aught else than a series of preludes to that unknown song, of which Death sounds the first stately note? Love forms the enchanted aurora of all existence; but in what destiny is not the first taste of bliss interrupted by some storm, whose mortal breath dissipates its fair illusions, whose fatal bolt consumes its altar? And what soul is there, wounded in its inmost depths, which does not seek rest for its memories in the sweet calm of country life? However, man does not long resign himself to the beneficent charm of nature, and when 'the trumpet sounds the signal of alarm' he hastens to whatever perilous post to which war may summon him, in order to recover in combat his full self-consciousness and the entire possession of his powers."

To interpret this poem Liszt builds up a stately prelude, suggesting in the bass the

## MODERN SYMPHONIC FORMS

melody which is to appear in varied forms in all sections of the work. Having thus presented his hero he proceeds to the love scene in which the theme appears in full in 'cellos and violins, later in horns, with rich harp-like accompaniment. After an ecstatic pause, the same bass motive in minor ushers in the storm scene with its rushing chromatic scales, diminished seventh chords, and crashing brass. This gradually yields to a peaceful movement of pastoral type, in which the theme is beautifully developed by wood and strings until the trumpet signal is heard and the theme becomes a triumphant march to battle, closing at last like the introduction with the hero restored to his normal powers.

"*Orpheus*," the shortest of the symphonic poems, also deserves mention, if only for its striking suggestion of the prelude to "*Lohengrin*" and of the theme of Wotan as Wanderer in Wagner's "*Ring*."

Wagner found the symphonic poems a mine of inspiration for his work. On one occasion at a rehearsal of his "*Ring*" he remarked to Liszt, "Now you are about to hear something of your own," to which Liszt replied, "I wish all my work were equally sure of immortality."

In dealing with the subjects of Dante and Faust, Liszt employed a more conventional

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symphonic form. He originally planned the "*Dante*" symphony in three movements, corresponding to the "Hell," "Purgatory," and "Paradise" of "*The Divine Comedy*." Wagner, however, persuaded him to omit the final movement, intimating that even his talents were hardly adequate to the theme. Accordingly the work closes with a chorus of women's voices singing the "*Magnificat*" in ancient ecclesiastical style.

The "*Faust*" symphony is considered Liszt's supreme masterpiece, and is perhaps the finest of the many treatments in music of that great dramatic conception, which does not yet seem to have found its final interpretation in tone. The influence of Berlioz' oratorio and "*Romeo*" symphony is apparent, although Liszt has adopted a more psychological than pictorial method. The three movements depict the three principal characters and the philosophical closing scene in Heaven, in which a male chorus sings the "*Chorus Mysticus*." The first movement describes Faust from four points of view: the aged scholar questioning life, the desire for the joys of living, the thought of youthful love, the consciousness of manhood. The second movement is a character sketch of Marguerite, at first in her maiden innocence, then troubled with thoughts

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of love, in which the Faust theme figures.

It is noteworthy that Liszt has again employed motives in the rhythm of familiar words, the accompanying figures suggesting "He loves me, he loves me not," while the Faust themes are developed in a manner suggestive of her meditations on his personality. There is in all art no lovelier interpretation of this heroine. But in the third movement, dealing with Mephistopheles, Liszt has risen to his greatest heights. The character is treated as "the spirit that always denies." The themes of Faust and Marguerite are distorted with devilish ingenuity, surrounded with fantastic embellishment and treated with an orchestral virtuosity that rivals that of the piano works. Particularly the motive of love is subjected to bitter mockery, closing with an ironic fugue, suggested doubtless by that in the finale of Berlioz' "*Symphonie Fantastique*" but far better executed. The work closes in a philosophic vein with the male chorus summing up the ideals of life in perhaps the most pregnant words ever vouchsafed to the human mind on that theme:

"All things transitory  
But as symbols are sent;  
Earth's insufficiency

## LISZT'S SYMPHONIC POEMS

Here grows to Event;  
The Indescribable,  
Here it is done:  
The Woman-Soul leadeth us  
Upward and on."

—*Goethe*, translated by Bayard Taylor.

Liszt's supreme contribution to symphonic form was his Symphonic Poem. In this he invented a form neither overture nor symphony, flexible enough to fit all subjects, obvious enough to appeal to any public and a proper vehicle for the highest art and most elaborate technic. Its wide appeal will be shown by the names of a few composers who have used it, such as Saint-Saëns, César Frank, Smetana, Sibelius, Moussorgsky, Tschaikowsky, and Richard Strauss.

His two symphonies, both of which use a closing chorus, one of women's, one of men's voices, are masterpieces of character delineation and scene painting, and one feels their influence in Wagner's "*Parsifal*," as well as Tschaikowsky's "*Manfred*." Few understood better than Liszt how to alternate religious exaltation and earthly pleasures in music and to clothe them with a sonorous dignity of technic or a bewildering virtuosity.

His virtuoso piano style also influenced the

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orchestra, and his strong national feeling led many other composers to exploit the tonal resources of their country, as his pupil Smetana did for Bohemia with his series of symphonic poems entitled "*My Country.*"

### WAGNER'S ORCHESTRATION

Richard Wagner (1813–1883), like von Weber, was primarily a dramatic composer, and we shall consider at this point only his influence on the symphonic forms. As in the case of Weber, this was largely indirect, through his operas. His actual symphonic works consist of two youthful symphonies, several overtures and marches and the "*Siegfried Idyl.*" It is of interest to Americans to note that one of Wagner's early overtures, which has disappeared, was named "*Columbus,*" and that he composed a march for the opening of the Centennial Exposition at Philadelphia in 1876. Only two of these compositions, however, have any influence on symphonic forms.

"*A Faust Overture*" was written in 1840 during his years of bitter struggle in Paris, and revised in 1852 in the fullness of his powers. It was intended as the first movement of a "*Faust*" symphony, and Wagner planned to call it "*Faust in Solitude,*" the aged scholar

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brooding in his study, haunted by the thought of woman, suggested by the beautiful second theme. Von Bülow, who wrote a critical pamphlet analyzing the work, declared it "a complete practical course in instrumentation." It has achieved little popularity and is rarely heard in America, but is of interest to the student of Wagner's methods of orchestration, as well as one of the great interpretations of the poem.

The "*Siegfried Idyl*" is Wagner's one miniature. It was composed in honor of the birth of his son Siegfried and performed on the steps of his villa in Lucerne as a surprise to the mother. Only four wood and three brass instruments are used in addition to the strings. The themes are from the opera "*Siegfried*" combined with an old German cradle song, and are treated chiefly in contrapuntal style. This composition is the accepted masterpiece for a small orchestra, and in these days of "Little Symphony" orchestras is being widely played.

Interesting as these lesser works may be it is not through them that Wagner has chiefly influenced symphonic music, but through his operas, in which both the orchestral technic and the artistic ideals have profoundly affected all forms of music since his time. In the operas

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before "*Lohengrin*" he employed an orchestra of the customary size, but improved it by introducing chromatic horns and trumpets, which gave more freedom and flexibility to the brass section, while the substitution of tuba for the coarser ophicleide, gave a richer bass and finer blend with the trombones. He gave greater importance to the wood group, writing whole passages for them, as in Elizabeth's prayer in "*Tannhäuser*." In this opera he introduces twelve horns on the stage in the first act, and twelve trumpets in the March. The harp is appropriately used in connection with the scenes of minstrelsy.

In "*Lohengrin*" Wagner established the custom of using wind instruments in groups of three instead of two, making possible complete harmony in the same tone color. Formerly a triad for wood-wind must be written for two of one group and one of another, which never made a perfect blend. Now three flutes could render the ethereal beauty of the cadences in the prelude to "*Parsifal*," or three bassoons the mysterious broodings of "*A Faust Overture*," and the sonority of the full orchestra was greatly increased. Either a third oboe or an English horn could be used, a third clarinet or a bass clarinet, a third bassoon or a contra-bassoon. This would make available at any

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time a characteristic solo voice and give a richer foundation tone to the triad. By this means far greater importance was given to the wood-wind, which began to rival the strings in harmonic interest, as in the procession to the cathedral in "*Lohengrin*," where they produce an effect like that of a modern organ. The regular employment of these deeper voiced instruments, along with tubas, strengthened the bass, always the weakest part of the orchestra, and gave a sonority hitherto unknown. To balance this the number of strings was increased and they were more frequently subdivided, their accompanying passages often being strengthened by the harp.

In the operas of the "*Ring*" Wagner used still more instruments for special effects. A choir of tubas played the "*Valhalla*" motive with organ-like effect or announced the sinister appearance of Hunding, and many soft backgrounds of brass were employed, as well as a great variety of homogeneous tone colors. Five 'cellos voice the yearning of Siegmund, six harps paint the rainbow bridge to Valhalla, solemn tubas and tympani accompany Siegfried to his funeral pyre. Always Wagner would find the exact combination to paint a picture, the ideal atmosphere to express an emotion. His orchestra was an idealization of the chorus

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of Greek tragedy, the reaction of humanity to the experiences depicted on the stage.

Wagner required from all players the highest degree of virtuosity and the finest nuances of expression. In the use of dynamic effects he was a supreme master. In his later works the leading motive which had been tentatively employed by Weber and others, became of vast dramatic significance, enabling the audience to read the minds of the characters of the drama and understand the forces that were molding them. His "Melos" or endless melody combined with the leading motive to offer a new field for constructive effort, which was of value to symphonists as well as writers of opera.

All these immense resources were to Wagner himself merely incidental in his grand purpose of uniting all the arts into one interpretation of human life, but they afforded to the purely instrumental composer a larger medium for expression and a new point of view. Wagner was one of the liberating forces of art, freeing men's minds from the shackles of the past and raising them to a new level.

RICHARD STRAUSS

Since Wagner Germany has been dominated by the figure of Richard Strauss (1864—), who

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has given to symphonic music a development like that which Wagner gave to opera, and even surpassed him as a master of colossal orchestral effects. Strauss was born in Munich, like Rossini the son of a French horn player, who was soloist of the Munich court orchestra. His mother was the daughter of the brewer Pschorr and the family were in easy circumstances. He received a thorough general education, including one year at the University, began piano playing at four and composition at six, progressing so rapidly that at the age of seventeen he had a string quartet and symphony publicly performed. Before twenty-one he had completed his first thirteen published works, more than half of them in sonata form, and finished the first period of his activity. Compared with such precocity the records of Schubert's and Mendelssohn's early achievements are slight, and even Mozart's supremacy as a child prodigy is endangered.

Strauss was brought up in a strictly classical way, his first models being Haydn, Mozart, and Beethoven, the later ones, Mendelssohn, Chopin, Schumann, and Brahms. Had he done no more than to assimilate the style and technic of those composers at that period it would have been a remarkable achievement, but these early works are significant compositions, of per-

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fect technic and construction, and of artistic interest, though naturally lacking in emotional power. It was his custom to tell young composers who were imitating his later compositions, to study Haydn and Mozart for two years and then visit him again.

The father of Strauss was a steadfast opponent of Wagner and had thus far kept him from falling under that composer's influence. We find him at fifteen writing about a performance of "*Siegfried*": "One of the things sung by Mime would have killed a cat, and the horror of the hideous dissonances would melt rocks into omelettes." Critics were soon to speak much more harshly of his own compositions.

He now made two friends who were to alter decisively the current of his life, Hans von Bülow and Alexander Ritter. Von Bülow had conducted his early "*Serenade*" in Berlin and conceived a great enthusiasm for the young composer. At his invitation Strauss became his assistant in directing the Meiningen orchestra, having proved his ability by publicly conducting his "*Serenade for thirteen wind instruments*" without a rehearsal. Von Bülow was the first to conduct from memory, wittily classifying conductors as "those who have the score in their heads and those who have their

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heads in the score." From him Strauss learned the modern art of conducting as practiced by Von Bulow and Wagner, and has become one of the world's great conductors. 271001

Alexander Ritter was a violinist in the Meiningen orchestra, something of a composer and writer as well. He had married a niece of Wagner and was his devoted follower. From him Strauss learned the ideals of Wagner and the possibilities of the program style. "His influence," says Strauss, "was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz." From this point begins the remarkable series of symphonic poems which seem to have carried the program tendency to its uttermost limits. First of these was the symphonic fantasia "*Aus Italien*," which he described as "the connecting link between the old and new methods." The movements are called "*In the Campagna*," "*Among the Roman Ruins*," "*Fantastic Pictures of Vanished Splendors*," "*Melancholy Feelings while basking in the Sunniest Present*," "*At the Shores of Sorrento*," "*Neapolitan Folk Life*." In the slow movements of this work we find an emotional warmth and a perfection of lyrical feeling which are new elements in his work.

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The last movement is based on Denza's song "*Funiculi, Funicula*," written in London, which Strauss had heard in Italy and supposed to be a folk song.

After Von Bülow's departure Strauss continued as chief director at Meiningen for one year, then became third director of opera at his native Munich for three years. His duties were light and left him time for composition, which he utilized in producing the symphonic poems "*Macbeth*," "*Don Juan*," and "*Death and Transfiguration*," the last, one of his supreme masterpieces. In 1889 he became assistant director at Weimar for some six years, including a year of southern travel after a breakdown in health. In 1894 he became first director at Munich and in 1898 at the Royal Opera of Berlin, changing to a similar post at Vienna, where he still resides at the present writing. He was married in 1895 to Pauline De Ahna, whom he had trained as a singer, and his domestic life is said to be of the happiest description. He has been greatly in demand as conductor and has traveled widely, having paid several visits to America, the last in 1921. Strauss is one of the few composers who have been good business men and he has profited largely by his compositions and public activities.

## ORCHESTRAL WORKS OF STRAUSS

### ORCHESTRAL WORKS OF STRAUSS

As we are concerned at this point only with his orchestral works, we will give a complete list of his symphonic poems, as follows:

*"Aus Italien"*

*"Macbeth"*

*"Don Juan"*

*"Death and Transfiguration"*

*"Till Eulenspiegel's Merry Pranks"*

*"Thus Spake Zarathustra"*

*"Don Quixote"*

*"A Hero's Life"*

*"Symphonia Domestica"*

*"An Alpine Symphony"*

*"Macbeth"* is a psychological work. The obvious scenes for musical tone painting are ignored. We hear nothing of the witches, the knocking at the gate, the murder of Duncan, the ghost of Banquo. Instead it is the mental struggle of Macbeth—his ambition, his irresolution, his love for Lady Macbeth. These form a closely woven fabric of polyphonic structure that delights the musician, but does not have the picturesque appeal of the later works.

*"Don Juan"* and the *"Symphonie Domestica"* are the two of his own works for which the composer has avowed a preference. In *"Don Juan"* we find him feeling for a more

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satisfactory type of form than the loosely connected pictorial episodes of Liszt, and the work is nearer to sonata form than any other of his poems. There are themes which typify the hero's impulse for passion, the sinister side of his love, and three women, Anna, the countess, and the country maiden. The manner in which these themes are interwoven, developed, and brought to a climax is one of Strauss' most satisfactory achievements. The poem ends with his death in satiety and disillusion.

The next two poems are the most frequently performed of the entire series and are thought by many to be the highest expression of Strauss' genius.

For "*Death and Transfiguration*" Alexander Ritter wrote at the composer's request an interpretative poem after the completion of the music. It is too long to quote entire but may be summarized as follows: A man is at the point of death; slow, broken chords suggest his failing heartbeats. He dreams of childhood's joys, the oboe playing a plaintive, reminiscent theme with harp accompaniment. There follows a violent struggle in which death is depicted by a bass theme and life by a soprano melody, closing with a suggestion of the theme of transfiguration. The childhood meditation is resumed, followed by a tone picture

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of the struggles and triumphs of manhood, which are interrupted by the opening syncopated motive played loud by the trombones. Death and life resume their conflict and death triumphs for the moment, dull strokes of the gong signifying the end, as in Tschaikowsky's "*Symphonie Pathétique*." But now the theme of transfiguration asserts itself and rises to a climax of tonal splendor unrivaled in orchestral music, dying away to close as if in benediction.

In this work the consummate orchestral technic of Strauss is allied with a mastery of form and constructive power attained only by the greatest masters, all in the service of a lofty spiritual inspiration, a young man's belief in immortality and the future life. Never again was Strauss to glorify in this way the loftiest experiences of humanity. He was to find supreme expressions of strife, hatred, envy, unnatural passion, humor, sarcasm, philosophy, human happiness, and despair; but in no later work has he as yet again shown himself a Christian optimist.

"*Till Eulenspiegel*" is a playful work, a vast orchestral scherzo, dealing with the adventures of a rogue in mediæval German folklore. The composer refused to furnish a program for this composition, saying "Leave it to each

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listener to crack for himself the nut which the rogue has given him." His close friend Klatte, however, has made the following suggestions: On market day Till on horseback dashes through the crowd upsetting booths and followed by screams and curses. Next he disguises himself as a priest, but is ill at ease. He falls in love but is scorned and derided. He seeks a company of learned men and leaves them bewildered. He is arrested and tried for his misdemeanors: a roll of drums indicates the questions of the court. Although the old legend allows him a clever escape Strauss has him condemned to death and executed, the flutes depicting the passing of his last breath. The poem is written in rondo form, the theme representing Till recurring at the beginning of each episode. As a masterpiece of form, technic, and humor, the work stands on the same high level as its predecessor.

Nothing is more remarkable about the symphonic poems of Strauss than their variety. They differ from one another as sharply as the symphonies of Beethoven. "*Thus spake Zarathustra*" represents in tone Nietzsche's philosophy of the superman with prodigies of scholarship, like the fugue in which 'cellos and basses are each divided into four parts, and the theme contains all the notes of the chro-

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matic scale. "*Don Quixote*" is a theme and variations including realistic tone pictures of the fight with the windmill, the bleating of sheep, the clouds of dust, though they are only minor details in a great development of the character of the hero.

The most audacious of Strauss' compositions is "*A Hero's Life*." Like Walt Whitman, Strauss sings himself and glorifies his own career in a series of astounding musical scenes in which harmonic and contrapuntal skill are raised to a degree of unrivaled virtuosity. The first section is composed of ten themes fully developed, which present the hero. The second section, devoted to the hero's critics, is the acme of sarcasm in music; it is written for wood-wind largely, calling on their shrillest, harshest registers, giving a picture of snarling rage, which many feel to be a torture to the ear and an expression of ignoble spite unworthy of a master spirit; the third section, the hero's companion, depicts beautifully his courtship in its various stages; the fourth is the most tremendous battle scene in music. Noteworthy effects are the fanfare behind the scenes of trumpets playing in three different keys at once, and of showers of missiles represented by pelting staccato chords of wood-wind. Most remarkable of all is the fifth section,

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"the hero's works of peace," in which Strauss removes all doubt as to the identity of his hero by quoting twenty-three melodies from his previous compositions in contrapuntal combination. In all, seventy themes are employed in this work; which is probably the world's most astonishing monument of musical scholarship. Not so much can be said for its spiritual qualities. The hero is not a noble one, he lives and fights for his own glory rather than for an altruistic cause—a Napoleon, not a Washington.

Again in the "*Symphonia Domestica*" the composer deals with his personal life, inviting us to consider "Papa, Mama, and Baby." The usual symphonic movements are here employed freely connected. There is much beauty in the love scene and the child's music, some grotesque and trivial realism, and on the whole far less of sustained musical interest than in the earlier works.

### HIS ORCHESTRAL WIZARDRY

These compositions represent the highest development of virtuoso technic in orchestration and of energy and mass effects in music, that has thus far been attained. Strauss requires more instruments than even Wagner. Instead of three there are four of each type of

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wood-wind, with a corresponding increase in brass, percussion, and strings, until more than one hundred performers are required for his later works. New instruments are employed when desired—a Heckelphone in "*A Hero's Life*," Alpine horns and a thunder-machine in the "*Alpine Symphony*." The technic for every player is of the most advanced type, and each instrument must be prepared to use at any time such extreme effects as were formerly expected only in the climaxes of solo performance. As Louis Coerne expresses it, the brass must play as difficult music as the wood of an early period, the wood as difficult as the earlier strings; each section advances a grade in difficulty. In this way overpowering effects on the ear and senses are produced.

In the realm of ideas Strauss is the most daring and adventurous of all composers. Having devoted himself to the cause of program music he brought to it a brain and technic of the highest caliber and developed effects that others had never dreamed of. In Wagner's lifetime it seemed impossible that anyone should surpass him in treatment of the orchestra, but Strauss has accomplished this feat, and in his best works retained a musical beauty and architectural structure of the highest type. Unfortunately he has not been able to main-

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tain himself at his supreme level. "*Death and Transfiguration*" and "*Till Eulenspiegel*" are "the highest reaches of the human wit" in orchestral music. Three-fifths of "*A Hero's Life*" is of the same texture, but the "critics" and "battle" scenes are of a lower artistic order. A few passages of the "*Symphonia Domestica*" show the composer's greatness, much of it is ugly, with questionable realism, and in the latest "*Alpine Symphony*" the inspiration is nearly gone; only sound and fury remain.

Strauss, like Kipling, has not grown with the years. Before forty he had scaled the utmost heights of orchestral music, surpassing all his predecessors in technic and treating great subjects in a great manner. Since then he has developed bitterness, sarcasm, a sense of the futility of effort, an unkindly frame of mind, which have led him to use his great powers in expressing decadent and pessimistic points of view. He has indeed gained the whole world in music, but there are indications that he may have lost his own soul.

## II

### THE CONSERVATIVE ROMANTICISTS

WHILE the radical romantic composers, were blazing trails of glory across the musical firmament, there was another group who shared their enthusiasm for the spirit of the age, but preferred to keep their feet on the solid ground of tradition and subject their emotion to the control of judgment and experience. This group includes Brahms, Raff, Goldmark, Rheinberger, Bruch, the Russian Rubinstein, and the Frenchman Saint-Saëns. While these composers did not contribute to symphonic literature such startling novelties as the radicals, they furnished fine examples of consistent, intelligent orchestration, and created many masterpieces of permanent value, some of the highest rank.

#### JOHANNES BRAHMS

Chief of this group and representative of the traditions of Beethoven and Schumann was Johannes Brahms (1833–1897). He was

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born in Hamburg, where his father was a double-bass player, and given a careful musical education under Marxsen for the first twenty years of his life, when, as a master of the piano, he was sent on a concert tour with the Hungarian violinist Remenyi.

Brahms' feat of transforming Beethoven's "*Krentzer Sonata*" from A to B flat minor attracted the attention of the violinist Joachim, who sent the young man with a letter of introduction to his friend Robert Schumann.

Several days were spent in examination of Brahms' compositions and Schumann was so greatly impressed that he wrote for the magazine he had founded the article "New Paths," in which he declared that he had found the composer who was to lead the world into new paths in music: "He has come, a youth at whose cradle graces and heroes kept watch. Sitting at the piano he began to unveil wonderful regions. There were sonatas, or rather veiled symphonies; songs whose poetry might be understood without words; piano pieces, both of a demoniac nature and of the most graceful form; sonatas for violin and piano, string quartets, each so different from every other that they seemed to flow from so many different springs. His comrades greet him at

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his first step into the world of art, where wounds may perhaps await him, but bay and laurel also; we welcome him as a valiant warrior."

From this time on Brahms devoted four years to severe study and thenceforward adopted the classical sonata form for his chief means of instrumental expression, avoiding opera, and neglecting the fascinations of program and atmosphere for purity of form and development in absolute music. After a few years of concert tours and conducting he settled down to a quiet life of composition in Vienna, pursuing his own ideals with a steadfastness equal to that of Wagner, but less spectacular. It became the fashion to contrast him with Wagner as the champion of absolute music, and Von Bülow, after his tragic personal experience with Wagner, took the side of Brahms, speaking of his musical trinity as "the three B's"—"Bach, the Father, Beethoven, the Son, and Brahms, the Holy Spirit."

Brahms worked ten years on his first symphony and did not produce it till he was over forty years old. His four symphonies are entirely devoid of program. There is not one movement to which a poetical title could be applied. The first, in C minor, Op. 68, was hailed by Von Bülow as "Beethoven's Tenth,"

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and was similar in content to the earlier master's "*Fifth Symphony*," in that it represents a progress from suffering and gloom to triumph. The introduction to the first movement foreshadows its themes and brings a chromatic phrase which figures in all the movements as a connecting link, with great variety of treatment. The *Allegro* is restless and passionate with a second theme of lyric character: the development is complex and has an organ-like passage, suggestive of the *Finale*: the long *Coda* is one of Brahms' most exalted moments.

The second movement begins simply and in its middle section evolves the finest orchestral tone color in all of the composer's works, the string passages being especially striking, while the *Coda* combines parts of the themes in reminiscent style. In all of his symphonies Brahms substituted a quiet *Allegretto* for the more boisterous *Scherzo*, although in other works he left fine examples of that form. In this symphony the movement has much of the melodic charm of Schubert. The *Finale* is the crown of the work. It has an introduction reverting to the opening mood, but soon changing to cheerful exaltation and leading to a hymn-like theme suggestive of Beethoven's "*Ode to Joy*." The manner in which this theme is developed to the final climax is one of the grand-

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est achievements of symphonic music, and completes a work that stands on a level with the supreme masterpieces of all ages.

The second symphony, Op. 73, in D major, is in a lighter vein, of happiness and contentment, and has melodies of popular simplicity, which have made it the favorite one of the four. Like the first it employs a motto phrase of three notes, with which most of the themes begin. There is no introduction, and the opening melody of two horns, continued by woodwind, is one of the most fascinating moments of the work. The second movement is the most serious with its tone of sadness, the third delicate and piquant with two variations of increasing brilliancy and a return to its opening style, the fourth a cheerful and animated finale with much suggestion of folk song.

The third symphony, in F major, is of heroic tone. Like the others it begins with a motto, this time of three bold chords, around which most of the movement is built in a style of earnest strife. The second movement is of folk-song type with variations. The third movement, *Poco Allegretto*, is one of Brahms' most beautiful numbers and often heard separately; the opening 'cello melody is effectively repeated by horn toward the end and the atmosphere is dreamlike. The Finale is a move-

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ment of strife and turmoil, beginning unexpectedly in a minor key, passing through dramatic climaxes, finally ending in triumph.

The fourth symphony, in E minor, Op. 98, the present writer once heard the composer conduct. It is the most classic of all in its restraint and severity of form and perhaps the least popular, as it is in the somber vein more frequent in the composer's later years. The third movement is of rugged vigor and nearest in style to the Beethoven Scherzo. The Finale is the first example of the variation form of the Chaconne in symphonic music and is a striking parallel to Bach's similar Passacaglia for organ.

We should also mention the "*Tragic Overture*," "*Academic Overture*," based on German student songs, the "*Serenade*," Op. 16, in which violins are omitted, and the "*St. Anthony Variations*" on a theme by Haydn. In these compositions we find a lighter and more pleasing type of orchestration than in the symphonies.

Brahms found the forms of Beethoven and Schumann and the orchestra employed by them sufficient for his needs. However, he used a much richer harmonic scheme, evincing a great fondness for low and somber coloring and complex cross rhythms. He refused to follow

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the external features of the Romantic movement in program music and orchestral virtuosity, devoting himself to a lofty ideal of abstract music which he realized through his rare constructive power and exalted inspiration. His art was scrupulously devoid of sensational appeal, always noble, dignified, and spiritual, the expression of a profound scholar and a deeply religious soul.

## CARL GOLDMARK

After Liszt the most noted composer from Hungary is Carl Goldmark (1830–1915). The influence of his native country on his works is slight. Both Liszt and Brahms and even Schubert made more use of Hungarian folk melody than he. His genius was for Oriental effect, and most of his important works deal with subjects of the Far East. Aside from some instruction in violin playing and composition he was self-taught. In addition to music he learned four languages and was a student of philosophy. Like Wagner he admired the pessimistic Schopenhauer. At twenty-five he produced a few works in the style of Mendelssohn, but it was not until nearly ten years later that his first masterpiece appeared, the overture "*Sakuntala*,"

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which leaped at once to the large popularity it has ever since enjoyed. In content this is a symphonic poem, narrating a tale of Hindu mythology which relates the love of a king for a forest nymph, his desertion, her steadfast waiting and care of their child, their reunion and the retribution which overtakes the monarch. All this is invested with rare melodic charm and opulent Oriental tone color.

Of his two symphonies only the earlier one, "*A Country Wedding*," has maintained itself on the concert stage. It is in reality a suite of a descriptive type, making little use of symphonic forms. The first movement is a set of twelve variations, melodious and easily understood but march-like only at the beginning and end. The work owes much of its popularity to the second movement, the "*Bridal Song*," which has the lyric beauty of Schubert and is widely performed in various arrangements. A "*Serenade*" takes the place of the usual Scherzo; the slow movement, "*In the Garden*," begins in rustic style and develops a love scene reminiscent of "*Tristan and Isolde*"; the Finale is a country dance beginning in fugue style, introducing a strain of the previous movement and keeping a mood of rustic merriment.

We find in Goldmark a composer with a gift for Oriental color and a vivid style of or-

## JOACHIM RAFF

chествование which have given his works unusual external charm, although his creative and constructive powers were of no extraordinary scope. His overture and "*Country Wedding*" symphony seem likely to maintain their place in the orchestral repertoire. His nephew, Rubin Goldmark, is an American-born composer.

## JOACHIM RAFF

Joseph Joachim Raff (1822–1882) was the son of a German organist and early gave signs of a versatile mind, being able to translate Homer at seven, and soon afterwards taking prizes in Latin and mathematics. He was self-taught in music and did not study it seriously until twenty years of age, when poverty had compelled him to teach school. His early life was a continual struggle with poverty and ill-fortune. Mendelssohn, meeting him at this time, recommended his compositions for publication, and promised to receive him as a pupil, but died just as Raff was about to begin his lessons. Schumann reviewed his pieces favorably, Liszt took him on a concert tour and introduced him to a Viennese publisher, who promised him commissions but died before assigning them. Raff supported himself

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for a time as a piano teacher at Stuttgart, then joined the Liszt circle at Weimar, where his productive powers developed rapidly. After 1870 he was free from the stress of poverty, which had hampered his early work, and rendered important service as director of a new conservatory of music at Frankfort until his death from heart disease.

Raff was a fluent composer with an inexhaustible supply of melody and a graceful technic which often betrayed him into light and trivial work and gave him rapid popularity. This was frequently a matter of financial necessity; but detracted from his more serious efforts. He was a follower of Liszt, devoted to the program idea and highly gifted in orchestration, though he limited himself to the classical orchestra of Beethoven. Of his eleven symphonies only two are now heard, and those rarely. These are "*Im Walde*" (In the Forest) and "*Lenore*." His first symphony "*To the Fatherland*," which won an important prize and established his fame, has quite disappeared from the repertoire.

Of all Raff's two hundred and fifty works the "*Lenore*" symphony seems more likely to survive, along with a few instrumental pieces. His work is characterized by masterly orchestration. He was the first to establish the use

## JOSEPH RHEINBERGER

of horns in F only. He made interesting experiments in form and rhythm, and possessed a popular vein of melody. In larger forms he worked too rapidly and without sufficient self-criticism and revision. He was an eclectic, readily assimilating the ideas of others, and reproducing them in a style of his own full of charm but without great creative originality. To Americans he will always be of interest as the teacher of Edward MacDowell, who showed the influence of Raff's compositions in his early works.

## JOSEPH RHEINBERGER

Joseph Rheinberger (1839–1901) was a product of southern Germany and a lifelong resident of the city of Munich. He was so precocious that he was a church organist at seven and had a Mass of his own composition performed at that time. He received a thorough musical education at the Royal Conservatory of Munich, where later he became teacher of organ and composition. At the present time his compositions have largely fallen into neglect, with the exception of his organ works, which are a worthy continuation of those of Bach and Mendelssohn.

His fame was achieved by his "*Wallenstein*

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*Symphony,"* which he called "A Symphonic Tone-Poem." It is a musical interpretation of Schiller's trilogy of plays, the first movement depicting the character of the brilliant, superstitious, and ill-fated general of the Thirty Years' War, reflecting first his pride of achievement, then his questioning attitude toward his changing situation, and the presentiment of Fate. The second movement pictures his daughter Thekla and her love for Max Piccolomini. The third movement is often played separately—a Scherzo called "*Wallenstein's Camp*" depicting the rough humors of the soldiery; the Trio is the Capuchin friar's sermon, which soon ends in the opening uproar. Throughout the movement runs the Dutch anthem "*Wilhelm of Nassau,*" popular at that time. The closing movement deals with the death of Wallenstein, who was assassinated; a short introduction suggests approaching doom and the various scenes of his successive dreams and awakenings are most effectively introduced. The poetic imagination of the work is of a high order, but the musical content is not of great originality.

In his lofty idealism and severe classical style Rheinberger most closely resembled Brahms. To the present generation only his organ works are of vital interest.

## MAX BRUCH

### MAX BRUCH

Max Bruch (1838–1920) was born in Cologne, Germany, and educated in Bonn, the birthplace of Beethoven. He early developed a pronounced talent for choral composition and at fourteen won a prize with a string quartet which enabled him to study and travel for four years. His public activities as conductor of chorus and orchestra lasted until 1890, after which he retired to Berlin and spent the remainder of his long life in composition and teaching, being associated with the Royal High School for Music. His tours included a visit to America in 1883, where he conducted some of his own compositions. At the time of the World War his circumstances became difficult and appeals for help made by the friends of his music were generously responded to.

Bruch is preëminent as a choral and violin composer. His fame was established by the cantata "*Frithjof*" for male voices and soprano solo, and extended by "*Fair Ellen*," based on the Scotch air "*The Campbells are coming*," which is still a favorite with choral societies. His masterpiece is undoubtedly the first Violin Concerto, in G minor. The violinist Hubert Arnold once said to the writer, "There are only three violin concertos on which the player

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may surely depend—Beethoven's, Mendelssohn's, and Bruch's G minor."

As a composer of symphonies, Bruch was not successful. While he wrote three works in this form, they have awakened little interest and are now never performed. Bruch used the orchestra for the purposes of accompaniment in a masterly manner, but showed little talent for purely orchestral music.

### ANTON RUBINSTEIN

Anton Rubinstein (1829–1894) was born in a small Russian village near Moscow, and is one of the great representatives of the Jewish race in music, along with Mendelssohn, Meyerbeer, and Hiller. To avoid the persecution of the Emperor Nicholas and save his possessions, the grandfather of the composer had all the branches of the family, about sixty in number, baptized as Christians, which Mendelssohn's father had also done, and Rubinstein's parents moved to Moscow, where the child enjoyed his mother's instruction in piano playing and later that of Villoing.

A public concert at the age of ten convinced his parents that he was destined for music and he was taken to the Paris Conservatory: the conservative director Cherubini refused him

## ANTON RUBINSTEIN

admission, as he had done in the case of Liszt, but he became acquainted with Chopin and Liszt, and for some time was a close imitator of the latter's mannerisms. Mendelssohn and Meyerbeer also interested themselves in his education and Schumann commented favorably on his piano composition "*Ondine*." For a few years he was a spoiled favorite of society in Russia, then moved to Vienna to begin real professional work.

He attracted little attention there and spent his time largely in composition, remarking in his Autobiography, "What did I not write in those days of hunger! Every sort of composition, not only in the department of music—operas, oratorios, symphonies and songs—but articles philosophical, literary and critical as well." Very little of this music was printed and the bulk of it was held by the police on his return to Russia, as they suspected it of being seditious documents in cryptograph, and sold it for waste paper before the composer could reclaim it. In 1847 he meditated emigrating to America but was dissuaded. The next ten years saw a gradual growth of his reputation as a pianist until he came to be considered the natural successor of Liszt after the latter's retirement from the concert stage.

In 1862 Rubinstein began an important

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career of public service in founding the National Conservatory of Music at St. Petersburg, for which he and his colleagues solicited funds from house to house and gave frequent concerts. This was the more to his credit as he was now a popular virtuoso and would have been able to earn large sums by playing on his own account. The number of pupils grew to 700, including the future composer Tschaikowsky and the pianist Madame Essipoff, who alone would have justified the enterprise.

In 1872 he made a tour of America with the violinist Wieniawski, receiving \$40,000 for 215 concerts, and the violinist half that amount. His American tour founded his fortunes and he was able to give more time to composition, although he resumed the direction of the Conservatory, which he had resigned on account of differences with the faculty. In his later years he played little in public, generally only for charity. The writer was present at one such concert in Berlin, when the proceeds, some 10,000 marks, were devoted to the relief of famine among Russian Jews. It is estimated that during less than thirty years Rubinstein gave away 300,000 rubles to charitable causes, besides contributing services of equal value to the Conservatory. In generosity he rivals Liszt, whose virtues and faults he seems to

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have emulated. His personality also possessed great magnetism and compelling power, so that these two pianists, along with the more modern Paderewski, are the most famous examples of concert artists in that field.

As a composer Rubinstein, like Raff, suffered from fluency and a tendency to trivial writing, while his ideas were reactionary and made no allowance for modern tendencies. He was not accepted in Russia as a national composer and remarked "The Russians call me a German composer and the Germans a Russian. What then am I?" Brahms and Rubinstein were both in Berlin in 1893, producing new works, and the witty critic Moszkowsky, brother of the composer, remarked that recent events had shown "it was high time that the composer Brahms stopped playing the piano, and that the pianist Rubinstein stopped composing." This lack of recognition for his creative work embittered Rubinstein's last years and rendered him misanthropic, although in other fields he had achieved greatly and been widely recognized.

Rubinstein composed six symphonies, of which the second, the "*Ocean*," and the fourth, the "*Dramatic*," are especially significant, though neither is often heard at the present time. The "*Ocean Symphony*" is dedicated to

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Liszt, but does not follow the program style that would be expected, being rather absolute music after the manner of Beethoven. It might be possible to attribute to the easy flow of the first movement the idea of cheerful voyaging, and to the boisterous humor of the third a sailors' frolic, but the composer has given no such suggestion. The success of the work induced him to add from time to time three other movements, one of them entitled "*The Storm.*" The "*Dramatic Symphony*" is a more compact and compelling work, ranking high in the history of the form but apparently without interest for the present time.

### CAMILLE SAINT-SAËNS

Camille Saint-Saëns (1835–1922) is not so obviously a member of the group of Conservative Romanticists as the other composers considered, but his training was similar and his ideals have remained closer to theirs than to the modern tendencies with which his long life brought him into contact. He was remarkably precocious and his mother relates that at the age of three, while practicing finger exercises, he would press down the fingers of one hand with the other, to obtain more tone. He was placed in the care of the able teacher

## CAMILLE SAINT-SAËNS

Stamaty and made a brilliant début as pianist at the age of ten. At seventeen he was an notable organist and had composed his first symphony. For a time he held positions as organist and piano teacher, but after 1870 devoted himself almost entirely to concert playing and composition.

Saint-Saëns made the acquaintance of Wagner and Liszt in his teens. Calling on them one day at Bayreuth he found the full orchestral score of "*The Rhinegold*" open on the piano, and while waiting began playing it at sight. Wagner and Liszt presently listened from the doorway, amazed at the young man's ability to read such a complicated work.

Wagner influenced him slightly but probably not so much as Berlioz, from whom he derived much of his skill in orchestration. He followed Liszt in writing symphonic poems, a form in which he achieved the highest success, and was noted for his power to imitate or assimilate the styles of other composers.

His chief masterpieces are generally considered to be his third symphony, in C minor, three of his symphonic poems, his piano concerto in G minor and his opera "*Samson and Delilah*." Two early symphonies may be passed over, although the second, in A minor,

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is sometimes played. The C minor symphony is the first to employ the large modern orchestra. The wind instruments are used in threes, an organ and piano with two players are added as orchestral instruments. The first two and last two movements are connected, making two large divisions. A common theme is employed in all four movements, like the *idée fixe* of Berlioz. The organ is used for sustaining harmonies in the slow movement and for independent statement of the theme in the *Scherzo*, while the piano is heard only in the last two movements, chiefly for embellishment.

More characteristic of the composer are the symphonic poems. The most popular is the "*Danse Macabre*" described in an earlier volume (v).

Almost equally pictorial is "*Omphale's Spinning Wheel*" dealing with the Grecian legend of the queen who held Hercules in bondage. The composer offers the following explanation:

"The subject of this symphonic poem is feminine seduction, the triumphant struggle of weakness over strength. The spinning wheel is but a pretext chosen solely because of the rhythmic suggestions that it offers to the lines of the composition. To those who may be in-

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terested in seeking the details of expression, we may point out the groaning of Hercules beneath the bonds which he cannot break, and Omphale railing at the vain efforts of the hero."

The poem "*Phaeton*" is similarly described: "Phaeton has been granted permission to conduct through the heavens the chariot of his father, the Sun. But his unskilled hand frightens the coursers. The flaming chariot thrown from its course approaches the terrestrial regions. The entire universe is in danger of a fiery end, when Jupiter strikes the impudent Phaeton with a thunderbolt."

Saint-Saëns is the most versatile, elegant, and accomplished of the Conservative Romantics. His perfect sense of appropriate technic has rendered him one of the most popular modern writers for solo instruments; his mastery of form and of simple, vivid and picturesque orchestration, his clarity of thought and expression and distinction of style have made him one of the most acceptable modern composers. He is not a profound scholar, like Brahms, nor does he express the extreme emotional experiences, like Strauss. His own personality is often concealed by the skillful imitation of other styles, in which he excels, but emerges in such works as his symphonic poems,

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revealing a highly polished man of the world possessed of keen observation, cool judgment, and a perfect sense of musical values.

### MINOR ROMANTIC COMPOSERS

In addition to the composers thus far considered there are minor ones who have written one or more successful works which occasionally obtain a hearing. Chief among these is Anton Bruckner of Vienna (1824–1896) composer of nine elaborate symphonies, and regarded by some as the successor of Schubert in that field. After his second symphony he came under the influence of Wagner, employing his large orchestra and sometimes introducing actual passages from his operas. His fourth and seventh symphonies are considered the best; the Scherzo of the latter is said by Kretzschmar to be little more than a transcription of the "*Ride of the Valkyries*." These symphonies contain interesting moments but are long, loosely constructed, and generally dull. They never appear on American programs. Bruckner was a noted organist and a profound scholar. When examined in musical theory in his youth one of the board remarked, "He should have examined us."

## MINOR ROMANTIC COMPOSERS

Other composers of symphonies who can only be mentioned here are Dietrich, Volkmann, Gernsheim, Draeseke, Gotz, Von Herzogenberg, Bargiel, each of whom has produced at least one work of distinction.

### III

## NATIONAL SCHOOLS AND CHARACTERISTICS

### RUSSIA

UNTIL the second quarter of the nineteenth century Italy, Germany, and France were supreme in the development of music, other nations borrowing their culture and importing their artists. The last hundred years have witnessed the development of musical genius in different countries, some of which have risen almost to the level of those three, at least in individual cases. The Slavonic race with its rich heritage of folk music and emotional temperament was the first to assert itself, with such standard-bearers as Chopin and Liszt, one from Poland, the other from Hungary. These, however, were individuals of great genius, who indeed interpreted their respective countries to a considerable extent, but who sought the cultured centers of Europe, especially Paris, as the environment for their activity. Though personally patriotic they were largely cosmopolitan in their art. The

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career of Chopin would have been impossible in Warsaw, that of Liszt in Budapest.

During the eighteenth century the Italian influence was supreme in Russia, but early in the nineteenth the composer appeared who was to begin the development of his country's own resources. This was Michail Glinka (1804-1857), a nobleman and a chronic invalid, who traveled widely in search of health and carried on musical studies in various countries. His career as an opera composer is described in another volume. Glinka visited Paris where Berlioz approved of a concert of his orchestral compositions, and in 1847 traveled in Spain, composing "*La Jota Aragonesa*" and "*A Night in Madrid*" for orchestra on Spanish melodies. The Spanish composer De Falla emphasizes the importance of this visit and says, "There is ground to believe that we have to look to Glinka's journey to Spain for the origin of the modern orchestra." Glinka had an instinct for orchestral effect which seems to be the heritage of Russian composers and for which they are more indebted to Berlioz than to the German masters. Associated with him were Dargomyzsky, whose "*Cossack Dance*" for orchestra is still popular, and Seroff, more important as a critic.

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### “THE FIVE”

About the middle of the nineteenth century the group of five “Neo-Russian” composers was formed, whose avowed object was to create a national style of music. “The Five”—Balakireff, Borodin, Cui, Moussorgsky and Rimsky-Korsakoff—were men of education and standing, holding scientific or official positions, and carefully thought out their program. Believing that symphonic music had largely run its course they turned their attention chiefly to opera, announcing the following principles:

“Vocal music should be in perfect consonance with the sense of the words.”

“The structure of the scenes making up an opera should depend entirely on the mutual relations of the personages, like the general movement of the piece.”

“Dramatic music should always have an intrinsic value as absolute music, apart from the text.”

These principles were not new, and several of them were being developed by Wagner. The last one, that the music should have independent interest, was widely departed from by many dramatic writers. In carrying out their ideas the Five showed remarkable originality and daring and a willingness to abandon

## "THE FIVE"

all precedent to achieve their ends. Intensely patriotic they treated only Russian subjects. It would be auspicious for America if five men of equal intellectual distinction and musical ability would devote themselves in the same way to the development of their country's music.

Mily Balakireff (1836–1910) was the leader of the group and teacher of the rest. He was educated for a mathematician but turned to music and became the director of the "Free School of Music" in St. Petersburg. In composition he continued the work of Glinka and was somewhat influenced by Chopin, Liszt, Schumann, and Berlioz. In this country he is best known by his piano pieces "*Islamey*" and "*The Lark*," a transcription of a song by Glinka. His orchestral tone-poems "*Tamara*" and "*Russia*" are important. He was the only one of the group who wrote no operas.

Alexander Borodin (1834–1887) was professor of chemistry at the University of St. Petersburg, but is more famous for music, to which he devoted his spare time. The *Edinburgh Review* said of him "No musician has ever claimed immortality with so slender an offering—yet, if there be, indeed, immortalities in music, his claim is incontestable."

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This claim rests upon the Polovtsian Dances in the opera "*Prince Igor*," his two symphonies, string quartets, and a tone-poem "*In the Steppes of Central Asia*." In the last work a long sustained high note for violin suggests admirably the vast plains and open spaces, while two Russian melodies develop the idea of passing caravans. Borodin's melody is especially delightful, as is his simple manner of combining several melodies at once. He was personally a charitable man and his home was overflowing with poor and needy to whom he gave shelter, feline as well as human; he often refrained from practicing for fear of disturbing some indigent guest. His friendship with Liszt has been made the subject of an interesting book.

César Cui (1835–1918) is the least distinctive of the Five and devoted much of his effort to literary propaganda for their ideals. His own operas were mostly based on foreign subjects, and he alone of the group was little influenced by Russian folklore and tradition. It is significant that the larger works for which he forsook the patriotic ideals of the Five have fallen into neglect, while he is known in the country chiefly by his short "*Orientale*," which is Russian to the core. He was professor of Fortification at the Engineers' Academy in St.

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Petersburg and wrote two books on that subject.

Modeste Moussorgsky (1839–1881), least scholarly but most original of the Five, has grown rapidly in the estimation of the musical world since his work has become better known. He was a young nobleman educated for the army, also in piano playing, and at first began to compose without instruction, adopting Dargomyzsky's creed that "the object of music was truth in expression rather than formal beauty." He became a pupil of Balakireff but remained deficient in technic, so that most of his orchestral work was edited by Rimsky-Korsakoff, a master of instrumentation. We feel in Moussorgsky, as in Berlioz, an elemental power and originality which seem to bear little relation to the work of other composers. Because of his unique contribution to the new idiom of music a more detailed treatment of him is included in volume xviii, "Modern Tendencies in Music."

His tone-poem "*A Night on the Bare Mountain*" pictures a revel of spirits like Saint-Saëns' "*Danse Macabre*," but in a different manner.

The remaining member of the Five, Nicholas Rimsky-Korsakoff (1844–1908) was their greatest master of technic, especially in orchestration, in which he stands on a level with Ber-

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lioz, Wagner, and Tschaikowsky, though not of their rank as a composer. He composed the first symphony written in Russia (1865) but is best known in this country by his orchestral suite "*Scheherazade*" based on the "Arabian Nights." This is typical of his life work, for of all composers he lives most completely in the realm of legend and folklore, which his skill in orchestration has enabled him to interpret in glowing colors.

"*Scheherazade*" is in four movements, the first entitled "*The Sea and Sinbad's Ship*." Running through all the movements is an Oriental melody played by solo violin or 'cello, representing the narrator. Motives suggestive of the sea are developed in an entirely free form with magnificent orchestral effect. The second movement is "*The Narrative of the Young Calendar Prince*," largely a bassoon solo interspersed with developments of the previous melodies. The third movement "*The Young Prince and the Young Princess*" is a simple romance developed from two similar melodies with occasional touches of Oriental color from the percussion instruments. The last movement is described by its title "*Festival at Bagdad—The Sea—The Ship goes to pieces on a rock surmounted by the bronze statute of a warrior—Conclusion*." These

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titles were afterwards withdrawn by the composer who said his "intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music." It was contrary to the wishes of the composer's widow that this work was used to accompany the "*Scheherazade*" performance of the Russian Ballet which toured America shortly before the World War.

Still more often heard is the "*Spanish Caprice*," a virtuoso work for orchestra in five connected numbers, which Tschaikowsky called "a colossal piece of instrumentation." The first movement is an *Alborado* or morning song, the second a set of variations, the third a different treatment of the *Alborado*, the fourth a number of gypsy type, in which different instruments display their technical possibilities in a style of free improvisation; the last movement a rapid *Fandango*, with the *Alborado* appearing again at the close.

The symphonic poem "*Antar*" is an Oriental fairy tale in four movements. The operas of Rimsky-Korsakoff are beginning to be heard in America. In "*The Golden Cockerel*" a curious method of performance is used, the singers occupying chairs on a platform while the action is carried on by dancers. His work on Orches-

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tration supplemented by a volume of illustrations from his own works, is a valuable textbook.

### PETER ILYITCH TSCHAIKOWSKY

Peter Tschaikowsky (1840-1893) is the composer who has most fully interpreted Russia to the musical world and is generally considered her greatest master, except in Russia itself. There he is classed with Rubinstein as a cosmopolitan who forsook the steep and narrow path of Russian patriotism for the broad highway of European recognition. Be that as it may, his ideas are the most interesting and his personality the most intense of any musician from that country. In the twenty year record of the Minneapolis Symphony Orchestra his compositions stand third in the number of performances, being exceeded only by those of Beethoven and Wagner.

He owes this popularity to the extraordinary power and vividness with which he has used, not the large modern orchestra of Wagner, but the classical one of Beethoven, with its pairs of wood-wind, instead of the later three, adding only an occasional English horn or tuba. He developed to a high degree the principles of balance and contrast of the

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different orchestral choirs, instead of constantly interweaving them. The third movement of his "*Fourth Symphony*" is the extreme illustration of this tendency: the entire first section is played by pizzicato strings alone, the second by wind alone, the third by complete orchestra.

He was also fond of somber coloring, using a bassoon solo in low register with accompaniment of divided 'cellos and basses or an English horn in unison with violas with supporting French horns. He was also one of the greatest writers of light music and had an inexhaustible fund of appealing melody, often of a melancholy type, but always of strong emotional appeal, while he was a master of exciting climax. His taste was not unerring and he sometimes fell into a banal sentimentality, but his purposes were always intelligible and carried instant conviction.

Tschaikowsky was intended for the law, but carried on musical studies and was finally persuaded to enter that profession, becoming a pupil of Rubinstein. He devoted a few years to teaching, which he found distasteful, and suffered a breakdown in health about 1877. The following year he was enabled to begin a career of composition exclusively, through the endowment of a wealthy widow, Madame Von

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Meck, who admired his works. She stipulated that he should never make her personal acquaintance, but should correspond with her occasionally in regard to his progress. This curious contract was carefully kept by both parties who never met except once by chance at a railway station.

The composer, from an impulse of generosity, had contracted an unfortunate marriage which caused him much mental suffering during its brief duration. His disposition was naturally melancholy and at times morbid, and his retired life made him somewhat of a recluse. In 1891 he visited America, conducting several works with great success, and occasionally appeared in a similar capacity in Europe up to the time of his sudden death from cholera in 1893.

So many of his works are constantly before the public that we shall mention only two typical ones: the Overture "1812" depicts the defeat of Napoleon in Russia. It begins with a Russian chant grim and somber, played by the lower strings, which develops to a battle scene. The French are represented by parts of "*The Marseillaise*" and many percussion instruments are employed to heighten the military effect, including the firing of cannon. At the climax a military band is added, playing

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the Russian chant with pealing bells, and the brass thunder out the Russian national anthem, which was not composed until some fifty years after 1812. This work was written by order of the government for an out-of-door celebration at the consecration of the Cathedral of Moscow, and the composer disliked it greatly. For an occasional piece it is probably the most successful one in existence, and far surpasses Beethoven's similar "*Battle of Vittoria*" symphony.

In discussing Tschaikowsky's symphonies one is tempted to choose the "*Pathétique*" with its wealth of orchestration and melody, its five-four waltz and despairing slow movement at the close; but for present purposes the "*Fourth*," in F minor, seems more desirable, as we are able to give the composer's own description of it, written as follows in a letter to Madame Von Meck:

"The introduction is the kernel of the entire symphony. This is Fate, the somber power which hinders one in the pursuit of happiness from gaining the goal. There is nothing to do but to submit and vainly complain. It is better to turn from realities and to lull oneself in dreams. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness.

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"The second movement shows suffering in another stage. It is a feeling of melancholy such as fills one when one sits at home exhausted by work. A swarm of memories arises in one's mind. It is sad, yet sweet, to pore over the past.

"No definite feelings find expression in the third movement. These are capricious arabesques, intangible figures which flit through the fancy, disconnected images as one sinks into slumber.

"Fourth movement. If you can find no pleasure in yourself, look about you. Mix with the people. See how they understand to be jolly, how they surrender themselves to gaiety. Scarcely have you forgotten yourself when untiring Fate again announces its approach. Rejoice in the happiness of others and it will still be possible for you to live."

(Abridged.)

The fifth symphony is equally popular, especially the Andante movement, but has no program. Another magnificent work is the "*Manfred*" symphony, interpreting Byron's poem, which had also inspired Schumann. At the close the organ is employed in the scene depicting Manfred's reception in Heaven. The first three symphonies are rarely heard.

Tschaikowsky also wrote overtures, suites,

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and short pieces for orchestra. The fantasy-overture "*Romeo and Juliet*" contains much admirable treatment of the story, but is hampered by too strict adherence to sonata form. "*Francesco da Rimini*" a "fantasy after Dante," enters the same field as Liszt's "*Dante*" symphony, but hardly with equal success. The love music is exquisite, but the tortures are portrayed in blatant and noisy music which does not convey their real significance. Two Shakespearean subjects, "*The Tempest*" and "*Hamlet*," are not among the composer's successes, but the somber "*Marche Slave*" is still a favorite.

In suite form Tschaikowsky composed two Serenades now rarely heard, and a ballet, "*The Nutcracker and the Mouse King*," a suite from which is probably the most delightful piece of light music for orchestra in existence. The first number is a "*Miniature Overture*," the second a set of six short characteristic dances, the third a "*Waltz of the Flowers*." In these numbers, especially the dances, the composer has reveled in solo effects of a delicate and piquant type: in one the celesta is heard, in another the bassoon grotesquely accompanies flute and clarinet in a Chinese melody, in another three flutes carry the theme. In the waltz, which is the largest number, an elaborate

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harp cadenza is introduced; in this as well as the "*Sleeping Beauty*" waltz Tschaikowsky has shown the utmost grace and refinement and avoided all banality, which is not always true of his larger works.

No composer save Wagner has popularized orchestral music more than Tschaikowsky. This is due to his great skill in orchestration and his overwhelming emotional force aided to some extent by national feeling. To the world at large he interprets Russia in music as Turgenev and Tolstoy have in literature. He may not satisfy the intellect or the spiritual sense to any lofty degree, but no other composer can more fully rouse and gratify the emotions.

### HUNGARY AND BOHEMIA

We have noted that Liszt and Goldmark were both composers from Hungary, the former devoted to his national music, the latter less so. Similarly the violinist Remenyi remained Hungarian in his style of playing while Joachim became thoroughly Germanized. Many minor talents have appeared in this country, like the opera composer Erkel and the later Hubay, also a violinist, but there are none to whom we need to give especial attention.

## BEDRICH SMETANA

### BEDRICH SMETANA

Bedrich Smetana (1824–1884) was the composer who gave artistic life to his country, Bohemia. In a letter to Liszt he explained that his name was accented on the first syllable by setting it to the motive of Beethoven's "*Fidelio*" overture in E major, and then showing that it would be mispronounced if fitted in the same way to the theme of the "*Leonora*" overture. He was educated as a pianist and at first announced himself a follower of Liszt. After a five-year sojourn in Sweden he returned to his own country, holding various positions as director until 1874, when, like Beethoven, he was afflicted with deafness, but continued to compose until the failure of his mental powers. Of several operas "*The Bartered Bride*" proved a masterpiece, a merry idyl of village life expressing perfectly the spirit of the Bohemian people, though without making use of actual folk music. The lively fugue for strings which begins the overture is unexcelled in its type. His string quartet "*From my Life*" is a curious attempt at a musical autobiography.

Of great significance is his cycle of six symphonic poems entitled "*My Country*," which deliberately aim to depict the scenery, history,

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and ideals of Bohemia with faith in its future. One of these has become universally popular, "*Vltava*" or "*The River Moldau*." In a note the composer tells how two springs in the forest, one hot and one cold, unite in a brook which becomes the river. This is delightfully portrayed by alternating runs of flutes and clarinets which blend into the river motive, a little reminiscent of Mendelssohn's "*Lovely Melusina*" overture; this however seems to have furnished the motive for flowing water to all later composers. In the next section the river passes through a forest and the horns of hunters are heard; then in the plains a wedding procession is met; by moonlight fairies and water nymphs hold revel; the rapids follow, then the plain where the river passes the fortress of Vysehrad and is greeted with military music, reaching its greatest breadth as it approaches Prague. These ideas are so happily carried out with the constant flow of accompaniment and river motive recurring in rondo form, that the work is a great favorite in concert.

Equally worthy though less popular are the fourth, "*From Bohemia's Woods and Plains*," in pastoral mood, and the fifth poems, "*Tabor*," an inspiring epic of religion and patriotism.

## ANTONIN DVOŘÁK

### ANTONIN DVOŘÁK

Antonin Dvořák (1841–1904) carried on the work of Smetana and raised Bohemian music to yet higher levels. Both of these composers were of humble origin: the elder, son of a brewer, the younger, son of a tavern-keeper and butcher, who intended him as his successor, but allowed him to study music. His extraordinary talent was so evident that he was finally sent to the Organ School at Prague and served as organist at one of the city churches and viola player in a theatre.

Dvořák's organ position brought him a salary of \$12 a year, which was later increased to \$60. He was in great distress from poverty and applied to the ministry of education in Vienna for one of the stipends which they awarded to "young, poor, and talented artists," a policy followed by the Scandinavian government as well, but, needless to say, not by the American. This was granted and he was enabled to devote himself to composition and to find a publisher. His "*Slavonic Dances*," originally written for piano duet, made an instant success and laid the foundation for his fame. Choral works like the "*Stabat Mater*" and "*The Spectre Bride*" made him popular in England, where the Uni-

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versity of Cambridge conferred on him the degree of Doctor of Music. In 1891 he came to America to direct the National Conservatory of New York with a three-year contract at \$15,000 a year. He became deeply interested in Negro music and is reported to have said that America had the most interesting street music in the world. As he had been successful in Bohemia in utilizing its folk music for artistic composition, so he recommended to American composers that they use Negro music as the basis of their art, and set them an example by composing several large works on thematic material of a Negro type. These works were the "*American*" string quartet in F major, a string quintet in E flat, and the symphony "*From the New World*," his most noted composition and the last of his seven symphonies.

One summer of his sojourn in America was spent with a Bohemian colony at the village of Spillville, Iowa, where he wrote the favorite "*Humoresque*," inspired by "*Way down upon the Swanee River*," and written partly in the same harmony, though with a different melody: the two compositions can be played together. A similar inspiration is sometimes suggested for the famous English horn melody in the Largo of the "*New World*" symphony. In

## SCANDINAVIA

this work, however, Dvořák does not use actual American melodies, with the exception of "*Swing Low, Sweet Chariot*," a part of which is used in the second theme of the first movement.

Dvořák was a man of sweetness, simplicity, purity, and religious faith, akin to Schubert in the spontaneous flow of his melody, and intensely patriotic. With Smetana he has securely established Bohemian music in the world's heritage of art.

## SCANDINAVIA

The Scandinavian countries, Denmark, Norway, and Sweden have in common a rich heritage of folk music, so abundant that in some regions it is forbidden to sing the same song more than once a year at festivals. This music employs frequent changes of rhythm and mode, with some use of the mediæval scales, and a peculiar manner of twice accelerating the speed in performance. Many of the tunes, especially those of a violin type, were anciently attributed to the Devil. It was natural that the country nearest to Germany should show the first signs of independent musical life, so it is to Denmark that we turn our attention.

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The earliest Danish musician in history was the organist Buxtehude (1639–1707), a teacher of Bach and the greatest of his predecessors in organ music. In the nineteenth century the first notable composer was J. P. E. Hartmann (1805–1900), who had the ability to write several operas, orchestral and other works, and held positions as director. His grandfather was German and his music still more closely related to that country, although it contained Northern color. His son Emil Hartmann (1836–1898) was somewhat more talented.

The greatest master of Denmark however was Niels Wilhelm Gåde (1817–1890), son-in-law of the elder Hartmann. His father, a maker of musical instruments, saw that he received instruction, and as a lad he played violin in the Royal Orchestra. At twenty-four his overture "*Echoes from Ossian*" won a prize offered by the Copenhagen Musical Union, and led to a visit to Leipsic, where the overture and a symphony in C minor were enthusiastically received and gained him the friendship of Mendelssohn. He traveled for a time and returned to Leipsic in 1844 to conduct the Gewandhaus orchestral concerts during Mendelssohn's absence. After the latter's death in 1847 Gåde succeeded him in this important

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position for a time, but later he returned to Copenhagen to take a similar post in his native land. The piquant flavor of the North in his earlier works was gradually lost under the influence of the German masters and at one time he was nicknamed "Mrs. Mendelssohn." At the present his piano and violin sonatas and trios seem to have more vitality than his orchestral and choral works, although the cantatas "*Comala*," "*The Erlking's Daughter*" and "*The Crusaders*" are sometimes given. His life flowed in such a stream of tranquil happiness that the modern upheavals of the Romantic composers interested him only mildly, and his works will probably continue to offer a peaceful haven to those who are tired of stormy dissonance.

The composer Otto Malling (1848–1915), who wrote in all forms except opera, deserves mention for his excellent short organ compositions dealing with the festivals of the church year, several of which are widely known. His older brother, Jörgen, was also a composer.

Sweden, the richest and most powerful of the Scandinavian countries has been slighted by the Muse in favor of her neighbors, having produced no composer of the rank of Gåde or Grieg, and few whose names have become

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known to the world at large. This land has a rich literature of folk music and has given to the world the great singers Jenny Lind and Christine Nilsson. The performance of music is highly developed in this country, though, as in the case of America, foreign conductors are in evidence. At the present writing the Finnish composer, Järnefelt, directs the Royal Opera and Orchestra of Stockholm.

As if in compensation for her isolation and lack of political influence in world affairs Norway has been richly dowered in creative genius, boasting in literature an Ibsen and in music a Grieg, each supported by a group of distinguished talents in their respective arts.

### EDWARD GRIEG

Edward Hagerup Grieg (1843–1907) is one of the most engaging musicians of modern times. His grandfather on one side was a Scotchman named Gregg, who emigrated to Norway, and the Scottish strain shows slightly in his music. He was instructed by his mother and at the advice of Ole Bull, the violinist so popular in America, was sent to study at the Leipsic Conservatory in 1858. In a fragment of an autobiography he has left a frank picture of those student days, in which the pedan-

## EDWARD GRIEG

tic instruction was distasteful to him, though he was inspired by Moscheles and Hauptmann. He was graduated there in 1862. Later he wrote, "The atmosphere of Leipsic was as a veil over my eyes. A year later, when I went to Denmark, the veil fell and there appeared to my amazed glance a world of beauty which the joys of Leipsic had held concealed." This revelation was partly due to a period of study with Gåde, who, however, did not fully satisfy his cravings, and more largely to a kindred spirit, Richard Nordraak, by whose early death Norway may have lost another Grieg. These young men, with a patriotism like that of the Russian Five, founded a society for bringing out the works of young Northern composers, and Grieg resolved to base his compositions on the folk music of Norway.

His masterpieces now began to appear in rapid succession (although an attack of pleurisy had robbed him of one lung) including sonatas for piano, violin, and violoncello, a piano concerto, works for male chorus and especially short lyrical pieces for piano, and songs, in both of which classes he won immense popularity. He married his cousin, Miss Nina Hagerup, a singer who was the ideal interpreter of his songs, and who still survives him (1927). A violin sonata drew

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a favorable letter from Liszt which was read before the Norwegian legislative body with the result that they voted a life pension to the composer. This enabled him to retire to his Villa Troldhangen near Bergen, where he devoted himself to composition, traveling for occasional concert tours.

For orchestra he composed several suites, one of which, known as the first "*Peer Gynt*" suite, was for a time the most popular piece of orchestral music in the world. The four numbers "*In the Morning*," "*Ase's Death*," "*Anitra's Dance*," and "*In the Hall of the Mountain King*," each reflect the composer's richest charm, and the last is one of the most exciting *crescendo* pieces ever written. The second "*Peer Gynt*" is more dramatic, but rarely heard excepting the closing song of Solveig, widely known as a vocal solo.

The suite from the music to Björnson's play, "*Sigurd Jörsalfar*" is known by the fine march which forms the third movement. A "*Lyric Suite*" is little known and "*From Holberg's Time*" arranged both for piano and orchestra, is not national in character, but in the style of the eighteenth century.

Two other Norwegian composers deserve mention:

Johan Svendsen (1840–1911), like Grieg,

## EDWARD GRIEG

studied in Leipsic, and was later Grieg's associate in conducting the concerts of the Musical Society in Bergen. He composed the first Norwegian symphony and wrote chiefly in large forms and in a more cosmopolitan than national style. He was the greatest conductor of Norway and his Romance for violin once enjoyed wide popularity.

Christian Sinding (1856— ) is counted as next in importance to Grieg, whose work he supplements, writing with great power in the large forms. He was also a student at Leipsic, but found more satisfaction in his private studies, which resulted in the piano quintet in E minor, the composition which brought him fame. It was a mixture of Norwegian color with Wagnerian structure, which has characterized much of Sinding's work. A piano concerto in D major and symphony in D minor increased his fame. The German critic Kretzschmar said of the symphony, "The basic idea is to show in tone how a healthy, self-conscious nature fights and wins in the battle of life." His short piano pieces, notably the "*Rustle of Spring*," attained a popularity almost equal to that of Grieg's, though they are somewhat less original and national. His style is broad and epic, rather cosmopolitan in character. Many other composers are grouped with these

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leaders, and the creative art of Norway is of high significance.

### FINLAND

The musical activities of Finland have become known to the rest of the world only during the present century through the works of her greatest composer, Sibelius, but they extend far back into the period we are considering. The Finns historically are of the Turanian race family which chiefly occupies Asia, and are, with the Hungarians, the only branch of that race which has contributed directly to modern music. Their country is called "the land of a thousand lakes and islets." As a small nation they have been under the dominion of their powerful neighbors, Sweden and Russia, only independent since the World War. A sense of oppression has given to their art a gloomy, introspective character, which often attains a bleak and melancholy grandeur. They have long been a highly educated people, and their national epic, the "*Kalevala*," was closely imitated by Longfellow in "*Hiawatha*," especially in its trochaic stanza.

Robert Kajanus (1856-1934) was the musical pioneer of Finland. He received a musical education in Helsingfors, Leipsic, and Paris,

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studying with the Norwegian composer Svendsen. He founded an orchestra and music school in Helsingfors and at this time (1927) is music director and professor at the university of that city. In his choral and orchestral works he employed Finnish folk music, and was the first to make the music of Sibelius known to the world by playing it on tours with his orchestra.

Jean Sibelius (1865— ) to the world at large is the musical incarnation of Finland. Paul Rosenfeld says of him, "There has been no composer . . . whose music gives back the colors and forms and odors of his native land more persistently. The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primæval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights." This composer was educated in Helsingfors, Berlin, and Vienna, studying with Goldmark for a time. In 1897 his evident talent obtained him a life pension, according to the liberal policy of many European nations toward art, so that he has been able to devote himself to composition, free from pecuniary

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worries. The result has been a series of compositions in almost every form but opera, the most significant being his seven symphonies, symphonic poems, and songs. Two of his compositions have established his fame in America, the "*Valse Triste*" and the symphonic poem "*Finlandia*," both produced before the World War, and voicing the tragic despair and revolt of a sensitive and high-spirited race.

The "*Valse Triste*" or "*Melancholy Waltz*," is one number from the incidental music to a play, "*Tuolema*," by the composer's brother-in-law, Arvid Järnefelt. It illustrates a scene in which a dying woman rises from her bed to dance with the spirits of departed friends. At the height of her frenzy there is a knock at the door and the woman shrieks, for the visitor is Death, *Tuolema*.

"*Finlandia*," composed in 1894, is said to record "the impressions of an exile's return home after a long absence." It begins in a mood of passionate grandeur, which yields to a lyric subject of surpassing beauty, one of the happiest inspirations of modern times. The work is filled with the spirit of patriotism and roused the Finnish people to such an extent that performances were forbidden by the Russian authorities. Another symphonic poem, "*The Swan of Tuolema*," with its remarkable English

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horn melody, has gained wide popularity, also the "*Saga*" which divides the strings into many parts.

The highest expression of Sibelius' genius is undoubtedly found in his symphonies. The first three of these are Nature pictures of the scenery of Finland as it impresses the composer. They are stern and forbidding with a bleak and desolate grandeur and a technic that conveys in a remarkable manner the shimmer and glitter of snow and ice. The later symphonies are more in the ultra-modern style to which the composer is gradually turning.

American composers could profit by the example of Sibelius whose musical inspiration was derived from the traditions and characteristics of his native land.

Many other composers have appeared in Finland, of whom Järnefelt is known by his "*Praeludium*" for orchestra and his position as court director of music at Stockholm, Sweden. Palmgren is known by his piano pieces and male choruses, and has taught in America at the Eastman School of Music in Rochester, N. Y. Such other names as Merikanto, Krohn, and Launis, have as yet little significance outside of their native country, but show that a vigorous creative life is now in progress in this distant land.

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### GERMANY

In the strictest sense Germany, Italy, and France do not belong to a consideration of the nationalist movement, as their long cultivation of the art of music has given them more of a cosmopolitan or universal character. Still we may profitably consider at this point what their achievement in the symphonic field has been, apart from the composers already mentioned. In Germany, among a host of industrious and scholarly musicians, two names especially claim our attention—Gustav Mahler and Max Reger.

#### GUSTAV MAHLER

Gustav Mahler (1860–1911) of Jewish birth, Austrian composer and conductor, carried on the traditions of the Viennese symphony as established by Schubert and developed by Bruckner. His early education included two years of general study at the University after he had won the prize for composition at the Vienna Conservatory. He fell under the spell of Bruckner, with whom he was in contact and at this time wrote music of a Romantic type, influenced by literature, especially by the poems of "*The Boy's Magic Horn*," a collection of mediæval folk songs, many of which he set to music. Much of this early work the composer

## GUSTAV MAHLER

destroyed. He developed great talent as conductor and radically revised the stage settings of the Vienna opera, inaugurating its period of greatest splendor. From 1908 to 1911 he conducted the New York Philharmonic Orchestra, where overwork is thought to have hastened his end.

Mahler was essentially a symphonist and cherished the ideal of developing a popular type of symphonic music, which should reflect the varied phases of human life. Like Balzac he wished to write a Human Comedy, but in tone. The usual form of symphony seemed to him too brief and hampered by the other music with which it was associated at concerts. Each of his symphonies was planned to constitute an entire program expressing a central idea, employing solos and chorus when desired, as well as organ and orchestra. "By symphony," he said, "I mean building up a world for myself with all available technical resources." Berlioz had done this once in his "*Romeo*" symphony; Mahler sought to do it many times in different ways.

His first symphony was a song of youth, the second a song of death, the third of Nature, the fourth of the heart of a child, the sixth, an epic of loneliness and despair, the eighth, a religious rite. Voices are occasionally used, as

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in the third symphony, where in the fifth movement, a choir of boys sings a naïve satirical dialogue between Peter and Jesus, the words from "*The Boy's Magic Horn.*"

The fourth symphony, in a quaint, humorous style, is the most frequently performed and easiest to understand.

The fifth, sixth, and seventh symphonies are purely instrumental, the fifth being one of the longest and most elaborate works in existence. It is only outdone by the eighth, "*The Symphony of the Thousand,*" which actually requires that number of performers! It is in two parts, the first developing the mediæval hymn "*Come, Creator Spirit,*" the second based on the closing scene of Goethe's "*Faust,*" for which Schumann also has written a choral version.

To many listeners Mahler is turgid and incoherent and stupendously dull, but he has an occasional vein of quiet humor and comfort expressed by the German word *gemütlich*, which has charm for everyone. He is acknowledged to have been one of the world's greatest conductors.

Mahler was a composer of quantity rather than of quality. His thematic material is commonplace and uninteresting. Hardly in all his works can we find a passage which we would

## GUSTAV MAHLER

play on the piano for love of its musical beauty. His intellect far overtopped his inspiration and, although he planned grandiose and colossal structures, he could not endow them with the vital spark. Intending to rear temples of tone he produced only warehouses and convention halls, useful for housing large assemblies, skillful musical architecture, but not the incarnation of a poet's dream. Why did he fail, being so richly endowed with every technical and intellectual resource, and inspired by such lofty ideals? One critic suggests that it was because he sought to conceal his Hebrew origin and express himself along conventional lines instead of following his racial instincts. Mendelssohn and Meyerbeer did the same but that did not prevent them from great achievement. Mahler simply lacked true creative power. He was an eclectic, assimilative composer, who sought to conceal his want of originality by the use of vast resources, failing to realize that true artistic effects are often in inverse ratio to the means employed. Beethoven's trumpet behind the scenes in "*Fidelio*," accompanied only by 'cellos and basses, produces an effect that Mahler's "*Symphony of the Thousand*" cannot even approximate. The herculean labors of the latter were never illumined by such a flash of genius.

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### MAX REGER

Max Reger (1873–1916) was a composer of similar type, but interested in teaching rather than conducting. His father was a school teacher. The son passed from one position to another, devoting the major part of his career to the Leipsic Conservatory, which, under his direction attained its former prestige. In composition Reger was a follower of Brahms and the classical style, turning to impressionism only in his latest works. His early works aroused high hopes that a composer had appeared who could apply the scholarship of Bach to the expression of modern life. His ideas, like Bach's, were contrapuntal, and he excelled in miniature detail. Gradually, however, it became apparent that his work was that of the scholar rather than the creator. He revived the forms of Bach—sonatas for violin alone, concerti grossi, organ fugues, Passacaglia, Chaconne; the skill displayed in their construction was marvelous, the demands on the executant appalling, but the vital flame burned low, though not entirely extinct. In certain compositions for organ, in the C major violin sonata, D minor quartet and "Hiller Variations," he attains moments of beauty and freedom of style.

## MAX REGER

His orchestral works, with which we are chiefly concerned, appeared rather late in his career, and marked a temporary adoption of the impressionistic style. This is not true of the "*Sinfonietta*," so involved in counterpoint that Kretzschmar called it a mere jumble of music. The "*Serenade*" shows a clearer form and cheerful inspiration. The "*Ballet Suite*" is pictorial and charming, the "*Symphonic Prologue to a Tragedy*" of impressive grandeur, and the "*Tone Pictures after Böcklin*" the climax of this type of composition. The first movement of the latter is called "*The Fiddling Hermit*," in which a violin solo has a background of two groups of strings, one with mutes and one without; the second movement is "*The Play of the Waves*," the third a tone painting of the famous pictures "*The Isle of the Dead*," the last a "*Bacchanale*." These works are rarely heard in America.

The scholarship of Reger is monumental, his control of contrapuntal effects unsurpassed by any composer on the technical side, but he is of a pedantic type, an object of admiration for his skill and industry, but not of affection for the loveliness of his interpretation of life. Music was to him an intellectual problem rather than an art, and he touched only rarely its æsthetics.

The close of the nineteenth century wit-

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nessed the gradual recession of the wave of inspiration in Germany which had made her the dominant force in music for over a century. Scholarship was universal, talent still distinguished, but the forces that were gathering for the striking developments of the twentieth century were forming in other countries, and German composers took refuge in the exercise of the consummate craftsmanship which was their inheritance. A hundred names could easily be mentioned, but we shall only refer to Von Reznicek, whose "*Lustspiel Overture*," "*Tragic*," and "*Ironic Symphonies*," show a delicate and finely wrought art; to Nicode's "*The Sea*" in which chorus and organ are added to orchestra in majestic tonal pictures, classical in form and modern in content; and to the suites of Franz Lachner, who deserves the credit for reviving this classical form, and giving it a freer, modern content. The classical "*Suite of Bach*" was a set of dances of different types, all in the same key, with prevailing contrapuntal treatment. Lachner made the suite a series of poetic tone pictures, loosely related, and of much variety, developing a form which was to be widely used by composers of all countries. Such works constitute an inexhaustible storehouse of musical forms and effects, which Germany has bequeathed to future composers.

## MODERN FRENCH COMPOSERS

### MODERN FRENCH COMPOSERS

Until one hundred years ago France had achieved little creative originality in music, but the advent of Berlioz gave her a composer of unique genius and prophetic vision and aroused an interest in pure orchestral music apart from opera. The followers of Berlioz were inclined to the school of impressionism, employing, in addition to symphonic forms, the ballet suite, in which dances were accompanied by orchestral program music. Beethoven wrote a "*Prometheus*" suite of this type, and many operas had elaborate musical numbers in connection with the ballet, but by the French composers it was developed to a highly specialized art form.

Edouard Lalo (1832–1892) is best known by his "*Symphonie espagnole*" for violin, his violoncello concerto and "*Norwegian Rhapsody*." He has also written a symphony in which all the movements have a common thematic material, the themes representing "*Fatality*," "*Revolt*," and "*Tenderness*." The French critic Séré says of his work: "To the restricting frame of the symphony he has brought qualities of grace, finesse, and abandon, to which are allied a stirring rhythmical sense and a brilliant sonority, which despite de-

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velopments sometimes overinvolved, lend to his style a distinctive savor."

Léo Delibes (1839–1891) has contributed to orchestral music three ballets of highly melodious and poetic content, "*Naila*," "*Coppelia*," and "*Sylvia*." Emmanuel Chabrier (1841–1894) found inspiration in Spain for his rhapsody "*España*," one of the most popular of orchestral numbers. In form a rapid waltz with little contrapuntal or structural development, it is a fascinating blending of Spanish folk songs and dances with daring orchestral effects and captivating rhythms. Although Gounod (1818–1893) is chiefly an opera composer, his "*Sinfonietta*" for wind instruments should not be overlooked, as it is a graceful example of his melodious style.

Gustave Charpentier (1860– ) is one of the rare spirits who are able to transmute daily life into music, as in his opera "*Louise*," the story of a Parisian working girl. His orchestral work, "*Impressions of Italy*," is widely known and was composed before the opera. The five movements are entitled "*Serenade*," "*At the Fountain*," "*To Mules*," "*On the Mountain Top*," and "*Naples*."

Georges Bizet (1838–1875), composer of "*Carmen*," also wrote incidental music to the play "*L'Arlesienne*," a story of similar type,

## MODERN FRENCH COMPOSERS

from which two orchestral suites have been arranged, the first by the composer himself, which are among the greatest examples of the form. In the first suite there are four movements, a Prelude in variation style, a piquant Minuet, an Adagietto for strings alone, accompanying a reunion of former lovers, and a Carillon, in which the horns represent bells, repeating a motive of three notes. The most significant number of the second suite is the closing "*Farandole*" in jig style, one of the most exciting of crescendo pieces. Another work, a "*Little Orchestral Suite*," contains several popular children's pieces arranged from a collection of piano duets.

Saint-Saëns, who has been previously discussed, should also be mentioned here for his "*Algerian Suite*," full of Oriental color, and Massenet for his "*Scenes Picturesque*" as well as other suites. Charles Godard and Théodore Dubois also composed in this form.

César Franck (1822–1890) was the latest-flowering talent in the entire history of music, having done all his essential work after the age of fifty, making himself a place among the foremost masters of all time. His orchestral works include four symphonic poems, thus far rarely heard, which are almost his only compositions in a secular spirit, "*The Daughters*

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of *Æolus*,” “*The Accursed Hunter*,” “*The Genii*” and “*Psyche*.” Passing these over we come to his masterpiece, the symphony in D minor, most spiritual of all symphonies, and one of the greatest. It is written in what is called the “cyclic” form, the same themes being employed in varied form in all the three movements and combined at the end. This is a proceeding which is in danger of becoming obviously mechanical, but the skill and musicianly feeling with which César Franck has accomplished this difficult task and the spiritual insight shown give this symphony a standing apart from all others, and make the hearing of it a profound religious experience. The composer furnished no program, but pupils of his have described the opening themes as representing “hope” and “faith,” and the entire work as a triumph of faith.

Vincent d’Indy wrote: “Franck’s symphony is a continual ascent toward pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty.” And of the man he said: “The foundation of his character was gentleness, calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him.”

## MODERN FRENCH COMPOSERS

In his own field, as an interpreter of the spiritual life, Franck belongs among the world's greatest masters and achieved some of the loftiest flights of the human imagination. The whole of human life, however, cannot be found in his works, as it can in Bach, Beethoven, and Wagner. Tragedy and evil do not exist for him; all is serenity, happiness, exaltation. Other composers had their ecstatic glimpses of the world above, like Schumann in the third part of the "*Scenes from Faust*," but none besides César Franck abide there so continuously in the spirit.

Vincent d'Indy (1851— ) was the foremost pupil of Franck and wrote his biography. Since 1897 he has taught composition at the Schola Cantorum in Paris, which he helped to found, and which, as director, he has raised to the level of the Conservatory. He is a composer of a stern and serious type, influenced in his early life by Franck and Wagner, and later by folk song and Gregorian modes. Mediæval influences are strong in his work, which is scientific and scholarly to a degree that sometimes weakens its inspiration, though he possesses a powerful personality. His most popular work is the symphonic poem "*Istar*" dealing with the Assyrian legend of the maiden who visited the lower world to redeem her

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lover. At each of the seven gates she was required to remove a portion of her ornaments, until she was finally undraped in the presence of the deity, and obtained her request—an allegory of the soul before its Maker. To interpret this legend d'Indy had the remarkable idea of writing a set of variations in reverse order: the most complex comes first, the second is simpler, until at last the theme is heard alone in empty octaves, and a short coda suggests the lover's redemption.

In his "*Wallenstein Symphony*" we find d'Indy on the same ground as Rheinberger, while his "*Symphonie Cévenole*" is based on a French mountaineer's theme, employing the cyclic idea of introducing all the themes in the last movement. The style of all these works is of a solidity and bleak grandeur more commonly found in German or Russian composers than in French.

D'Indy developed the ideals of César Franck and is counted the leader of the "Franckists." He is a logical, orderly composer with a keen realization of the values of the music of the past, and a power of self-restraint and self-criticism which have had a wholesome effect on the French tendency toward music of a lighter and more sentimental type. His influence as educator has been widespread and he has had

many noted pupils, such as de Sévérac, Labey, Cantelaube and others.

Gabriel Fauré (1845— ) has written chiefly songs and chamber music, and is little known in America, but should be mentioned at this point as one of the leading forces in French music at the end of the nineteenth century. Many official distinctions have been conferred upon him, including a "National Homage" at the Sorbonne in 1922. His pupils include such noted names as Ravel, Florent Schmitt, and Roger Ducasse. As a song writer he is spoken of as a French Schumann, and his chamber music is of equal distinction. His orchestral compositions are few, incidental music to two plays, a ballad and two suites, one of them on "*Pelléas et Mélisande*." The *Revue Musicale*, October, 1922, says of him: "Long before any other he spoke a prophetic language. He created an altogether modern, logical, well-thought-out style, never sacrificing to passing fashions, but steadily tending toward greater serenity and simplicity. The easy grace of his art is deceptive; never did a creative artist present us with subtler and more powerful achievements."

The artistic sensibility of the French was fast leading them to the ultra-modern style of Debussy and Satie.

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### ITALY AND SPAIN

The activities of the other Latin countries in symphonic music will not demand detailed consideration. It is a curious fact that Italy, the cradle of organ, violin, and piano music, in the early eighteenth century abandoned the development of instrumental music to other nations for nearly two hundred years, devoting herself to opera almost exclusively. In the last quarter-century a revival of instrumental music began which has reached significant proportions, so that Italy is now one of the leaders in the field she neglected so long.

Giovanni Sgambati (1841–1914) was the pioneer of this movement. A pupil of Liszt, he was one of the leading pianists of Europe and became known as a composer by his Symphony in B, which combines Italian melody with symphonic forms and fine contrapuntal treatment.

Giuseppe Martucci (1856–1909) was an equally earnest spirit on behalf of symphonic music through his own compositions and his conducting of important works.

Enrico Bossi (1861–1925) was the third of this trio, most influential as an organ composer and teacher, but a creator in all forms. His death at sea, while returning from a visit

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to America, is a recent memory. These men taught and inspired the present generation of Italian composers, who are doing work of great significance, such as Casello, Respighi, Sini-gaglia, Zandonia, Alfano, and others. We cannot, however, say that Italy has yet produced a symphony which is a universally recognized masterpiece like those of Dvořák or Tschaikowsky.

Until recent years Spain has been almost ignored as a nation of creative musical power, but since 1880 there has been an amazing development of music, and Hull's "Dictionary of Modern Music and Musicians" records the names of thirty-four prominent orchestral composers in modern Spain, besides the well-known Albeniz and Granados. The last are chiefly composers for piano and known through the romantic circumstances of their careers, Albeniz having been a traveling virtuoso of many adventures, and Granados losing his life in the ill-fated *Sussex*, on returning from a performance of his opera "*Goyescas*" in New York in 1916.

Of the other thirty-four the preëminence is given to Manuel de Falla (1876- ) a patriotic and religious composer, whose motto is "God, Art, and Country." Oscar Espla (1886- ) is devoted to the folk music of

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eastern Spain, and writes in a scale of his own selection, blending impressionism with classical form and brilliant technic. Conrado del Campo (1879— ) is spoken of as "a Spanish Strauss" from his remarkable power of complex orchestration.

The works of these and many other Spanish composers exist chiefly in manuscript and are not generally accessible, but those who have been privileged to hear them performed believe that the time of their world-wide acceptance is not far distant and that Spain will soon occupy a position in the forefront of the modern nations.

## ENGLAND

English music during the nineteenth century was dominated largely by the service of the Established Church and by the traditions of Handel and Mendelssohn, to which all serious composers were expected to conform. Choral music was highly developed and the light operas of Gilbert and Sullivan were a distinct and delightful type, but orchestral music developed slowly. This was due partly to the predominance of choral music, and partly to the scarcity of orchestras.

In the middle of the nineteenth century we

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find William Sterndale Bennett gaining the friendship of Mendelssohn and Schumann, who recommended him as professor of music at Cambridge University, on account of his overture "*The Naiads*" and other compositions. His graceful talent, however, scarcely bore his name to the end of the century.

In the next generation we find three British composers who brought to their countrymen a realization of the value of orchestral music. These were the Englishman C. Hubert H. Parry, the Scotchman Alexander Mackenzie, and the Irishman Charles Villiers Stanford, one from each of the British Isles. In addition to considerable choral writing all of these composed orchestral works in the large forms which maintained the English traditions of scholarship and mastery of form, though somewhat in the style of Mendelssohn. The "*Irish Symphony*" and "*Irish Rhapsody*" of Stanford attained wide popularity through the charm of their national element. The "*Scandinavian Symphony*" of Frederic Cowen was equally popular, Kretzschmar declaring its Scherzo the happiest movement in the fantastic style since Berlioz' "*Queen Mab*." Sullivan's overtures "*In Memoriam*" and "*Di Ballo*" have not shown the same enduring qualities as his operas.

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Edward Elgar (1857— ) was born near Worcester and grew up in close touch with the Three Choirs festivals, for which he later wrote many of his choral works. Although he is primarily a choral composer, he has produced some important work for orchestra. While his two symphonies are not accepted without reservation, his overture "*Cockaigne*," depicting the street life of London, is a masterpiece, and the trio of the "*Pomp and Circumstance*" march, with its words "Land of Hope and Glory," has sung its way into all Anglo-Saxon hearts. His greatest orchestral work is the "*Enigma Variations*," of which the composer makes the following explanation: "It is true that I have sketched for their amusement and mine the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly. The Variations should stand simply as a piece of music."

## AMERICA

Edward MacDowell (1861–1908) is everywhere acknowledged as America's leading composer, up to the present time. He was born in New York City, of Scotch-Irish-Quaker descent, and received his first instruction in piano

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playing there, largely from Teresa Carreño, who has continually played his compositions on her recital programs. He was at the Paris Conservatory from 1876-78, a fellow student of Debussy, later a pupil of Raff in composition. His talent as a pianist was recognized by his appointment as teacher at the Darmstadt Conservatory, and in 1882 he played his first concerto for Liszt, accompanied by d'Albert at a second piano. Liszt intended to receive him as a pupil but died before it became possible. MacDowell married Miss Marian Nevins, who had been his pupil at Darmstadt, and lived in Frankfort and Wiesbaden till 1888, when he settled in Boston. He was professor of music at Columbia University in New York from 1896 until 1904, when his health began to fail and a mental trouble developed which clouded his last years. His wife has carried on his cherished plan of a home for creative workers during the summer months, and the MacDowell Colony at Peterboro, New Hampshire, is an unique enterprise which has made an important contribution to the creative art of the present century in America.

MacDowell's genius developed early. His two "*Modern Suites*" for piano were written before twenty, and his two concertos before

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twenty-five, followed quickly by the two orchestral suites and several symphonic poems, as well as his noted piano works and songs. The two orchestral suites seem to have become permanent in the concert repertoire. The first movement of the first suite, "*In a Haunted Forest*," has a startling crescendo and diminuendo, and a mood of superstitious terror that it would be hard to surpass. Of still greater interest is the second suite, the first composition to picture adequately the life of the American Indian. The themes are mostly Indian tribal melodies, drawn from Theodore Baker's essay, "*The Music of the North American Savages*." The five movements may be entitled "*Legend*," "*Love Song*," "*In War Time*," "*Dirge*," "*Village Festival*." This work, first performed in 1896, is a landmark in the development of a national style in America, and has been more widely given than any other American orchestral work. In poetical imagination and artistic intuitions MacDowell holds a high place among modern writers, but is preëminent for his piano compositions.

Edgar Stillman Kelley (1857— ) has made important contributions to American orchestral music. His "*Aladdin*" suite is a remarkable treatment of Chinese music, which he

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studied in the Chinese colony of San Francisco. There are four movements called "*Wedding of Aladdin and the Princess*," "*A Serenade in the Royal Pear Garden*," "*Flight of the Genii with the Palace*," "*The Return and the Feast of the Lanterns*." Authentic Chinese melodies are used and brilliant and unusual devices of orchestration. In these days of aviation we should especially note the suggestion of flying in the third movement. An unpublished "*Gulliver*" symphony is said to be equally happy in realizing humorous effects. Kelley's later work belongs to the present period.

Four New England composers, George W. Chadwick, Horatio W. Parker, Arthur W. Foote, and Frederick Converse—the first two, pupils of Rheinberger—have contributed sound scholarship and sane musicianly feeling to American music; all of them are important in choral composition, and Chadwick is author of two symphonies and especially a set of "*Symphonic Sketches*," which show superb mastery of the orchestra. His text-book on harmony has made his name a household word to students of music.

In finally surveying the state of symphonic music at the end of the nineteenth century we note that three tendencies have been followed

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to their logical conclusions; first, the Romantic movement has given birth to the symphonic poem, a form of great flexibility and scope, which has been treated by most of the modern orchestral composers in compositions of variety and charm, and in the hands of Richard Strauss has developed the most colossal and astounding treatment of the orchestra ever known.

Second, the classical symphony of Beethoven has been worthily developed by Brahms and Franck in works of abstract beauty and highly spiritual content with growing use of similar thematic treatment in cyclic forms. At the same time the symphony has been extended to the proportions of a large dramatic work by Berlioz, Liszt, Bruckner, and Mahler, employing additional instruments and voices as desired, and often following a definite program.

Third, the classical suite has been revived and presented in modern forms, which have become the vehicle for expression of national ideals, especially the German romantic suite and the French and Russian ballet. Serenades, variations and other free forms have been largely employed by orchestral composers.

Many nations have found expression of their life and ideals in music, using any of the above forms, but filling them with a content

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peculiarly their own, often of novelty and charm.

It was believed by many that music could not progress beyond Wagner, but this was disproved in the next generation by the works of Strauss, and he too was forced to make way for the ultra-modern movement, which in the short space of a decade or two wrought the greatest revolution in the history of music and placed the art on a new footing. The discussion of this movement, which is largely the product of the present century, will occupy a later volume (xviii).

History shows us that there are three stages in the musical growth of a nation: first, the educational stage, when composers are learning their art from other countries, as Italy learned from the Netherlands, Germany and France from Italy, Russia from France; second, the national stage, when a country becomes aware of its own possibilities in music, and seeks to realize them through use of folk music and interpretation of national ideals, as Grieg did in Norway, Smetana in Bohemia, Sibelius in Finland; third, a universal stage, where a nation highly educated in music, with a fully developed national style, expresses humanity as a whole in the largest achievements of art, like the operas of Wagner.

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These three stages are not exclusive of one another, but may all exist at once, which is to some extent the condition in America at the present time.

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